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## XVII.—THE EXTANT REPERTORY OF THE EARLY SICILIAN POETS<sup>1</sup>

### I. CLASSIFICATION

Owing to the lack of a complete *Corpus* of the Sicilian poets, the student of this period has to seek the repertory of the group in a number of different sources, and it is in the hope of greatly lessening his labors that the following study has been prepared, offering the essential materials in a compact form, and so arranged that it may be quickly and easily consulted. First we discuss the constitution of the Sicilian group of the age of Frederick II, then give an alphabetical list of the poets, with a few biographical notes and references under each, and the numbers of their poems, in the accompanying Index of First Lines. In the Index of First Lines there will be found under each poem references to the important manuscripts and editions; also an indication of the metrical scheme.<sup>2</sup> As such a collection of material offers a natural

<sup>1</sup>The writer wishes to express his warmest thanks to Professor E. H. Wilkins of the University of Chicago, who very kindly read the manuscript of this article and made a number of valuable suggestions.

<sup>2</sup>All students of early Italian literature appreciate the great service rendered by Biadene's *Indice delle canzoni italiane del secolo XIII*, Asolo, 1896, and Gnaccarini's *Indice delle antiche rime volgari a stampa . . . della Biblioteca Carducci*, Bologna, 1909. Though the present study is the result of an entirely independent examination of the materials, it has frequently profited by these two works. Biadene's index confines itself to the canzoni and does not mention printed editions or metrical forms. It refers to only five manuscripts, the most important ones, to be sure; furthermore, it does not limit itself to the Sicilian group, but embraces the whole 13th century. The Carducci-Gnaccarini index is a remarkably complete

opportunity for an examination of the metrical forms of the period, an analysis of the technique of the canzone and the sonnet is added.

After the main list of poets of the Frederician period we add a supplementary list of the doubtful, or probably later, poets often included in the Sicilian School. The two lists together represent fairly completely the whole Sicilian School. The attempt to draw dividing lines between an earlier and later group, with such a scarcity of biographical data available, is fraught with difficulty, and after all has been done there remains perhaps something arbitrary and inconsistent in the result. Yet it is so desirable to have the distinction, that the attempt is worth making. The first lines of the doubtful poets are given in a supplement after the main index.

The period represented in the main list, often called in general terms "pre-Guittonian," is the one that begins about 1220 and ends approximately with the death of Frederick II and the dissolution of his court, 1250. Some of the poems were doubtless written after the latter date; but the poets' style was presumably formed in the Frederician period. As a starting point for the list of poets we have the men like Frederick II, Pier della Vigna and Percivalle Doria, whose place in the history of the period is well established, and also those known to have been

list of first lines and printed editions; but in the citations of manuscripts it is very deficient, owing doubtless to the fact that it is a posthumous work. For example: of the thirty-five sonnets in our Repertory, sixteen lack the ms. indications entirely in the Carducci-Gnaccarini, and a number of others are incomplete. Moreover, the order of the references is quite unsystematic, and no indication is given as to whether the pieces are canzoni, sonnets, or *ballate*, etc. In our list we endeavor to give all the important ms. references, but only a few of the most important and accessible printed forms.

connected with Frederick's court by employment or correspondence. Then come, in group II, the poets who in conflicting manuscript attributions have their names associated directly or indirectly with the men in the first group,<sup>1</sup> and whose style has nothing of a marked character pointing to a new school or standard.

Group III consists of the poets not included in group II, who, on the basis of more or less documentary evidence, their place in such a codex as V,<sup>2</sup> and no contrary evidence in their style, seem to belong to the same period. Group IV comprises a few other poets about whom documentary evidence is lacking, but whose place in Codex V, or association with a poet of group II, along with no contrary evidence in their style, warrants their place, with due

<sup>1</sup> In cases where different manuscripts attribute one poem to different poets, we find that the latter belong to the same period. Thus we do not find, for example, a canzone of Giacomo da Latino attributed to Guittone di Arezzo or vice versa. From this Monaci concluded that these divergences are due to the original headings of the poems, which named not only the author, but also the person or persons to whom they were dedicated or sent. The copyists of these pieces recorded sometimes the whole heading, sometimes only the poet who wrote it, and sometimes, by mistake, only the person to whom it was sent. Monaci, *Sulle divergenze dei canzonieri*, in the *Rendiconti della R. Accademia dei Lincei*, Sept. 6, 1885. This theory should not be overworked.

<sup>2</sup> In Codex V (Vaticano 3793), "*l'ordine delle Canzoni è per Scuole distribuite secondo le rispettive suddivisioni geografiche. Viene prima la Scuola sicula (presa nel suo più largo senso) in cui si veggono in complesso precedere i poeti dell' Isola, quali Giacomo da Lentino (nn. 1-16), Tommaso di Sasso e Guido delle Colonne (nn. 20-23), e a questi tener dietro prima i poeti delle altre provincie del sud, quali Rinaldo d'Aquino (nn. 27-34), Pier delle Vigne (nn. 37-39), Giacomino Pugliese (nn. 55-62), indi i pochi delle altre regioni italiane. Segue la Scuola bolognese rappresentata dal Guinicelli (nn. 104-106), da Nascimbene (n. 107) e da Tommaso da Faenza (nn. 108 e 109), e per ultima la Scuola toscana, etc.*" Caix, *Origini della lingua poetica italiana*, Firenze, 1880, p. 20.

reserve, in the list. Group V: some anonymous pieces. Though anonymous pieces as a general rule have been excluded, a few, as explained below, have special claims to being assigned to our period.

In Group I we have: (1) the Abate di Tivoli, (2) Arrigo Testa, (3) Enzo Re, (4) Frederick II, (5) Federico Re (d'Antiochia), (6) Folco di Calabria, (7) Giacomo Notaro, (8) Giovanni Re, (9) Guido delle Colonne, (10) Jacopo Mostacci, (11) Percivalle Doria, (12) Pier della Vigna, (13) Rinaldo d'Aquino, (14) Rugieri d'Amici.<sup>1</sup>

In Group II: (1) Giacomino Pugliese, whose name is associated in the manuscript attributions with Pier della Vigna; (2) Guglielmo Beroardi, associated with Giacomo Notaro and Pier della Vigna; (3) Jacopo d'Aquino, associated with Jacopo Mostacci; (4) Mazzeo di Ricco, associated with Guido delle Colonne; (also with Raineri da Palermo and Rosso da Messina; see groups IV and III below). Guittone d'Arezzo in one of his amorous canzoni, which he sends to Mazzeo, says in the *commiato*:<sup>2</sup> "*Poi Mazzeo di Rico, ch'è di fin presgio rico, etc.*", which shows, as Monaci has said,<sup>3</sup> that Mazzeo was the contemporary of Guittone; but that was true, especially in Guittone's earlier period, of a number of poets included in our list. Mazzeo may have been considerably older than Guittone.<sup>4</sup> His poems, though probably among the later ones of our group, show in their matter and form no departure from the style of the Notary Giacomo. (5) Monaldo d'Aquino,

<sup>1</sup> Reference works and a few historical facts are given under each name in the alphabetical list of poets below.

<sup>2</sup> Cod. V, 146. It must have been written before 1265.

<sup>3</sup> *Crestom.*, 216.

<sup>4</sup> Observe the association of his name with Rosso, who, according to Torraca's proposed identification, belonged to the earliest generation.

twice associated with Giacomo Notaro. Nothing is known of him, and the name Monaldo may be an error for Rinaldo. (6) Nascimbene di Bologna, associated with Re Enzo, (also with Semprebene da Bologna and Guido Guinizelli. Nascimbene is quite possibly an error for Semprebene, mentioned below). (7) Rinaldo da Montenero, with Rinaldo d'Aquino in the only poem attributed to him; (8) Rugierone di Palermo, with Rex Federico; (9) Semprebene da Bologna, with Enzo and Percivalle, (also with Nascimbene and Guido Guinizelli); (10) Stefano di Protonotaro di Messina,<sup>1</sup> with Pier della Vigna and Giacomo Notaro; (11) Tiberto Galliziani di Pisa, in the only two pieces attributed to him, associated with Rinaldo d'Aquino, Giacomo Notaro and Rugieri d'Amici.<sup>2</sup>

In Group III: (1) Folcacchiero de' Folcacchieri da Siena, mentioned in Sienese documents prior to 1252. He had died in advanced age before 1260. In codex *V* his one canzone leads the little group of Sienese pieces (no. 116). (2) Odo delle Colonne di Messina, for whom Monaci suggested a possible identification with a Messer Odo who in 1238 and 1241 was a senator in Rome. This hypothesis can hardly be accepted. His location in codex *V*, (nos. 25, 26), among the early Sicilians, and his general style have given him a place in our list. (3) Rosso di Messina. To him only one canzone is attributed by one

<sup>1</sup> The form of *commiato* in his canzone (no. 68), not found in the other poets of the earlier period, suggests a relatively late date and the influence of Guittone as far as this poem is concerned.

<sup>2</sup> To Bonagiunta da Lucca codex *P* assigns, probably incorrectly, canz. 53, which in *V* is under Rugieri d'Amici. As Bonagiunta is well known to have flourished immediately after our period, his name is not included here. His poetry is found in A. Parducci, *I rimatori lucchesi del sec. xiii*, Bergamo, 1905. See also Bertoni, *Il Duecento*, pp. 80, 269.

ms., *P*. In *V* it is under Mazzeo di Ricco. Torraca is inclined to identify him with Rosso Rosso, a devoted follower of Frederick II, to whom he lent a sum of money in 1222.<sup>1</sup>

In Group IV: (1) Compagnetto da Prato, whose two canzoni, in realistic, popular style, appear in *V* near the end of the older Sicilians. (2) Paganino da Serezano. His one canzone appears in *V* among the oldest poets, (*V* 36). (3) Raineri da Palermo. The one canzone attributed to him by *P* is under Mazzeo di Ricco in *V* and *LR*. (4) Tommaso di Sasso di Messina, whose two canzoni appear in *V* among the early poets, (*V* 20 and 21).

Group V: (1) The canzone *Amor nom saccio a cui*, anonymous in *V* 72, was sent to Giacomo da Lentino. (2) The canzone *Così afino ad amarvi* is anonymous in *V* 103, but an old annotator wrote over it the name *Iacopo*, which most probably stands for the Notary. On this unsatisfactory evidence we admit it with reserve. (3) The canzone *Membrando l'amoroso dipartire*, anonymous *V* 69, refers to Lentino, lines 22-24, and suggests the Notary Giacomo as the probable author.<sup>2</sup> (4) The canzone *S'io dollio no è meravillia*, anonymous in *LR* 113, but among a group of Giacomo Notaro's canzoni, was no. 14 in the lost part of *V* containing Giacomo's poems. (5) The canzone *Uno disio d'amore sovente*, anonymous in *P*, was in the lost part of *V* among those of the Notary Giacomo. (6) The sonnet *Meglio val dire*, anonymous *V* 348, appears again, incorrectly forming part of the canzone *Poi le piace*, *V* 29, (also *LR* 119), attributed to Rinaldo d'Aquino. (7) The fragment *Amore paura m'incalca* and (8) the fragment *Nom so se in gioia mi sia* were both in

<sup>1</sup> *Studi*, pp. 101, 102.

<sup>2</sup> Scandone proposes Notaio Arrigo di Lentino as the possible author; *Notizie*, 269.

the lost part of *V*, nos. 15 and 10, among the poems of Giacomo Notaro.<sup>1</sup>

The thirty-two poets that constitute our list are all in the list given by Torracca on page 152 of the *Studi*,<sup>2</sup> with the exception of Guglielmo Beroardi, Monaldo d'Aquino, Nascimbene and Semprebene di Bologna, and Rinaldo da Montenero. Two poets mentioned by Torracca and traditionally regarded as belonging to the early Sicilian School, Ruggieri Apugliese and Inghilfredi, we have placed in the supplementary list of doubtful poets, as it does not seem probable that they belong at all to our group. Inghilfredi has been called '*Siciliano*' without any apparent authority. The name appears in the north, but not in the south of Italy during this period. Poems appear under his name in mss. *P* and *V*<sub>2</sub> alone. The second stanza of *Caunoscenza penosa*, beginning *E chi a torto falle*, really belongs to *Ben m'è venuto* of Notar Giacomo. Of Inghilfredi Monaci remarked: "Dal suo modo di comporre questo trovadore va classificato fra i seguaci della scuola guittoniana."<sup>3</sup> Rugieri, author of the canzone in codex *V*, no. 63, was probably the Rugieri Apugliese, *giullare* of Siena, author of four pieces, an epitaph, a *passione*, a *sirventese* and a *tenzone*, all quite different from the work of the Sicilian court poets.<sup>4</sup> The canzone is a close imitation of Raimbaut de Vaqueiras' *Savis e folhs*.

<sup>1</sup> The canzone *Oi lassa 'namorata*, under Odo delle Colonne in D'Ancona e Comparetti's edition of ms. *V*, is anonymous in Satta (edition of the *Società Filologica Romana*); but this is probably an error.

<sup>2</sup> Torracca does not give the list as the one he would finally accept, as later on he questions Inghilfredi and others.

<sup>3</sup> *Crestom.*, 204. The form of *Commiato* used by him is that of the Guittonian period.

<sup>4</sup> Two of these have been assigned, probably correctly, to the year 1262.



We have also placed in the supplementary list Garibo, Lanfranco Maraboto and Lanzaloto, all three mentioned by Barbieri as ancient poets represented in his *Libro siciliano*, now lost.<sup>1</sup> Their identity is still undetermined. The fragments of the first two are of course too brief to offer any internal evidence. The sonnet of Lanzaloto, in form and sentiment, might very well belong to our period, but that is the most that we can say.

The identity of another poet, Filippo da Messina, is also unknown. The external form of his sonnet is the one most commonly used by the earliest Sicilians; its sentiment and the use of equivocal rimes might be a product of the Frederician group, but also, just as well, of a later one.

Petri Morovelli's name is associated with that of Giacomo Notaro in only one sonnet. In view of the unreliability of the sonnet attributions, the fact that he was a Florentine, and his style with its peculiar abundance of five syllable lines, we place him in the Supplement.

Three other poets, the Abate di Napoli, Guilielmotus de Oltranto, and Don Arrigo di Castiglia, proposed by some scholars<sup>2</sup> as members of the Sicilian group in the broadest sense of the term, have been excluded from our main list and placed in the Supplement. The first two are unidentified. One of the two sonnets by Abate di Napoli has the quatrain order ABBA, not found in the earlier poets. The religious sonnet of Guilielmotus is quite different in tone from any produced by the contemporaries of Giacomo Notaro. From what we know of Arrigo he may not have learned Italian until after 1250, and the form of *commiato*

<sup>1</sup> Barbieri, *Origine*, pp. 143, 145.

<sup>2</sup> Bertoni, *Il Duecento*, p. 75, mentions the first two; Scandone, *Notizie biogr.*, p. 324, mentions Arrigo.

in his one canzone, repeating the metrical form of the *coda*, points very emphatically to the Guittonian period.<sup>1</sup>

## II. BOOKS AND MANUSCRIPTS REFERRED TO <sup>2</sup>

### 1. BOOKS

All. = Allacci, *Poeti antichi raccolti da codd. mss. delle biblioteche Vaticana e Barberina*, Napoli, 1661.

Barbieri, *Dell'origine della poesia rimata*, Modena, 1790.

Bart. = *Crestomazia della poesia ital. del periodo delle origini*, . . . dal prof. A. Bartoli, Torino, 1882.

Baudo, *Storia di Lentini*, 2 vols., Lentini, 1898. As it contains in vol. II all poems attributed to Notaro Giacomo, it is not necessary to mention it each time in the list of first lines. It is an uncritical copy of other editions, especially Valeriani.

*Bella Mano*, . . . per Iacopo de Corbinelli, Paris, 1595. After p. 59 it contains a collection of old lyrics.

Bertoni, G., *Il Duecento*, Milano, 1910.

Biadene, L., *Il collegamento delle stanze mediante la rima nella canzone ital. dei secoli xiii e xiv*, Firenze, 1885.

<sup>1</sup> Monaci, *Crestom.*, 271: "La canzone deve essere stata composta poco tempo dopo la battaglia presso Ponte a Valle (25 giugno 1268), che gonfiò di molto l'animo dei ghibellini e li fece confidare fermamente in un finale buon esito." The metrical scheme we have adopted for this canzone differs from that of D'Ancona e Comparetti and Monaci.

<sup>2</sup> For a complete bibliography consult G. Bertoni, *Il Duecento*, pp. 266-271; the bibliographical notes in Gaspary, *Storia della lett. ital.* and in the manuals of Torraca and D'Ancona e Bacci. Also Gnaccarini, *Indice delle ant. rime volg.* vol. I, pp. xvii-lxvi; Monaci, *Crestom.*, 697-701; *Kritischer Jahresbericht über die Fortschritte der roman. Philologie*, München, 1892-, and the *Supplementheft zur Zeitschrift für roman. Philologie*, Halle, 1877-.

Biadene, *Indice della canzoni ital. del sec. xiii*, Asolo, 1896.

“ *La forma metrica del commiato nella canzone ital. dei secc. xiii e xiv*, in *Miscell. Caix-Canello*, Firenze, 1886.

“ *La rima nella canzone ital. dei secc. xiii e xiv*, pp. 719 ff. of *Raccolta di studi critici dedicata a A. D'Ancona*, Firenze, 1901.

“ *Varietà letterarie e linguistiche*, Padova, 1896.

Blanc, *Grammatik der italienischen Sprache*, Halle, 1844.

But. = Butler, *The Forerunners of Dante*, Oxford, 1910.

Caix, *Origini della lingua poetica ital.*, Firenze, 1880.

Cas. Ann. = Casini, *Annotazioni* in vol. V of D'Anc. C.

Ces. = Cesareo, *La poesia siciliana sotto gli Svevi*, Catania, 1894.

D'Anc. B. = D'Ancona e Bacci, *Manuale della lett. ital.*, vol. I. (2d ed., 1902.)

D'Anc. C. = D'Ancona e Comparetti, *Le antiche rime volgari*, (cod. vat. 3793), 5 vols., Bologna, 1875-88.

D'Ovidio, *Versificazione ital. e arte poetica medioevale*, Milano, 1910.

Flamini, *Studi di storia letteraria*, Livorno, 1895.

Gasp. = Gaspary, *La scuola poetica siciliana del sec. xiii.*, Italian translation, Livorno, 1882.

Giunti = *Sonetti e canzoni di diversi antichi autori toscani*, etc., Firenze, eredi di F. Giunta, 1527.

Gnaccarini, G., *Indice delle antiche rime volgari . . . della biblioteca Carducci*, Bologna, 1909.

*Lir. ant.* = *Lirici del sec. primo, secondo e terzo*, Venezia, Antonelli, 1846.

Lisio, G., *Studio su la forma metrica della canzone ital. nel sec. xiii*, Imola, 1895.

- Mon. = Monaci, *Crestomazia ital.*, Città di Castello, 3 fasci., 1889, 1897, 1912.
- Monaci, *Sulle divergenze dei canzonieri*, in the *Rendiconti della R. Accademia dei Lincei*, Sept. 6, 1885.
- Nann. = Nannucci, *Manuale della letteratura del primo secolo*, Firenze, 1856, vol. I.
- Ros. = English translations by D. G. Rossetti, in *The Early Italian Poets*, London, J. M. Dent, 1904.
- Scandone, F., *Notizie biografiche di rimatori della scuola siciliana*, in *Studi di lett. ital.* vol. v, Napoli, 1903. Reference is therein made to other studies by Scandone. Important review of the *Notizie* by Pelaez in *Krit. Jahresb.* VIII, II, 93.
- Stengel, E., *Romanische Verslehre in Grundriss d. rom. Philol.* II, I.
- Torr. = Torracca, *Studi su la lirica ital. del duecento*, Bologna, 1902.
- Trucchi = F. Trucchi, *Poesie ital. di dugento autori*, Prato, 1846.
- Ulrich, *Altitalienisches Lesebuch*, Halle, 1886.
- Val. = *Poeti del primo secolo della lingua ital.*, (by Valeriani and Lampredi), Firenze, 1816.
- Wiese, *Altitalienisches Elementarbuch*, Heidelberg, 1904.
- Zenatti, *Arrigo Testa e i primordi della lirica ital.*, 2d ed., Firenze, 1896.
- “ *Studi sui rimatori della scuola siciliana*, Catania, 1902.

## 2. MANUSCRIPTS

- V = *Vaticano* 3793, published by D'Ancona e Comparetti, (see D'Anc. C. above), and by Satti, Egidi and Festa, Società Filologica Romana, 1902-1908.<sup>1</sup>

<sup>1</sup> See also Caix, pp. 19-24.

It contains all the canzoni in the main list except 16, 65, 68, 69, and four others originally included and still listed in the index of the ms., but now lost: nos. 4, 57, 76, 82. It contains also *discordi* 1, 2, 3; fragments 2, 3; sonnets 1, 7, 8, 9, 10, 12, 13, 15, 16, 17, 21, 22, 23, 24, 25, 28, 31; and supplementary canzoni nos. 1, 4, 5, 8, 10.

*LR* = *Laurenziano Rediano* 9, published by Casini in *Collezione di opere inedite o rare*, Bologna, 1900.<sup>1</sup> Contains canzoni 2, 8, 9, 10, 12, 14, 15, 16, 18, 19, 20, 22, 24, 27, 35, 37, 38, 49, 50, 56, 57, 58, 59, 64, 70, 71, 75, 76, 78, 80, 85; *discordo* 1; sonnets 1, 3, 4, 5, 6, 7, 11, 14, 16, 18, 19, 20, 24, 27, 29, 30, 32; suppl. sonnet 1.

*P* = *Palatino* 418, published by Bartoli and Casini in *Propugnatore*, 1881-1888, and also separately, 1888.<sup>2</sup> It contains canzoni 2, 3, 4, 6, 8, 9, 12, 16, 17, 20, 22, 24, 29, 35, 37, 39, 40, 42, 44, 45, 47, 51, 52, 53, 56, 57, 58, 65, 66, 69, 70, 71, 72, 75, 77, 81, 82, 83, 84, 85; sonnet 1; suppl. canzoni 2, 3, 4, 5, 6, 7, 9.

*Ch* = *Chigiano*, L. viii, 305, published by Monaci and Molteni in *Propugnatore*, 1877-78, also separately, 1877.<sup>3</sup> It contains canzoni 4, 8, 12, 22, 23, 37, 39, 40, 42, 44, 45, 51, 66, 69, 72, 75; sonnets 9, 13, 23, 28, 34.

*MB* = *Memoriali dell' Archivio notarile di Bologna*, published by Carducci, *Intorno ad alcune rime*, etc., Imola, 1876, and by Pellegrini, *Rime inedite, Propugnatore*, 1890, *N. S.* II, 154-156. It contains canzone 56; sonnets 13, 28, and part of 25.

<sup>1</sup> Caix, pp. 6-9.

<sup>2</sup> Caix, pp. 30-32.

<sup>3</sup> Caix, pp. 15-18.

- VB* = *Vaticano Barberino Latino* 3953, (*già Barb.* XLV. 47), published by G. Lega, Bologna, 1905. It contains canzone 19; sonnets 2, 14, 16, 26, 33, 35; suppl. sonnets 3, 4, 5.
- Ma* = *Magliabechiano* vii, 7, 1208. An extract of *Ch.* See Casini in *Giornale Storico*, iv, 116. It contains canzoni 8, 12, 40, 42, 44, 69, 75; sonnet 34.
- V*<sub>2</sub> = *Vaticano* 3214, derived from the lost Beccadelli ms.; published by M. Pelaez, Bologna, 1895.<sup>1</sup> Contains canzoni 4, 12, 37, 40, 44, 69, 71, 75; sonnets 4, 34; suppl. canzone 2.
- UB* = *Universitario Bolognese* 1289, also called the *Codex Amadei*. Extract of the lost Beccadelli ms. Contents given by Lammi, *Giornale Storico*, xx, 151, with additions by Frati, *Gior. Stor.* xxiv, 300.<sup>2</sup> Contains canzonzi 4, 10, 12, 69, 75; suppl. canzone 2.
- ML* = *Mediceo-Laurenziano pl.* xc, *inf.* 37. A 15th century copy of the collection of *rime* made by Lorenzo de' Medici for Frederick of Aragon. The Sicilian poems in it are derived from *LR*. The table is given by A. M. Bandini, *Cat. codd. mss. bibl. Med. Laur.* v, columns 435-448.<sup>3</sup> It contains canzoni 10, 18, 58, 59; sonnets 5, 14.
- { *P*<sub>2</sub> = *Palatino* 204.  
*NP* = 554 of the *Nationale* of Paris.  
*V*<sub>3</sub> = *Vaticano* 3213.

All these three mss. are the same as *ML* in contents

<sup>1</sup> Massèra, *Zts. f. rom. Phil.*, xxvi, 19 ff.

<sup>2</sup> Cf. Massèra, *op. cit.*, p. 8.

<sup>3</sup> Massèra, *op. cit.*, pp. 10-11; Caix, pp. 11-14.

and origin; <sup>1</sup> accordingly *ML* only is mentioned in the list of poems.

*B* = *Bartoliniano*, of the 16th century. Table given by Massèra, *Revista delle Biblioteche*, xi, 1900. 64-80.<sup>2</sup> Contains canzoni 4, 10, 12, 18, 39, 40, 58, 59; sonnets 5, 13, 14, 34; suppl. canzone 2. Of these, canzoni 4, 12; sonnet 34; and suppl. canzone 2 are drawn from the Beccadelli ms., which derived them from *P* and *Ch*. Canzoni 10, 18, 58, 59 and sonnets 5, 14 are drawn from the Brevio ms., which was derived in turn, through the *ML* group, from *LR*. Canzoni 39, 40 are drawn from the Bembo ms. going back to *P* and *Ch*.

Codex *B* was widely used and copied in the 16th century. From it were derived *Ashburnnam* 479 and 763,<sup>3</sup> *Riccardiano* 2846,<sup>4</sup> and Cod. 2448 of the University Library of Bologna, of which latter there are six copies.<sup>5</sup> For the sake of brevity *B* only is mentioned in the list of poems.

(*Codd. Riccard.* 2183 and 2624 contain the supplementary *serventese*. *Cod. Senese* i, ii, 4 contains the supplementary epitaph. *Cod. Senese* H. x, 47 contains the suppl. *passione* and *tenzone*. For references see Supplementary Index).

<sup>1</sup> Massèra, p. 11; Mazzatinti, *Inventario dei cdd. ital. delle bibl. di Francia*, I, 109; Casini in *Gior. Stor.*, III, 162 and note.

<sup>2</sup> Cf. also Barbi, *Studi di MSS.*, etc., Bologna, 1900.

<sup>3</sup> Also called *Codex Pucci*.

<sup>4</sup> Also called '*Testo di Pier del Nero*.'

<sup>5</sup> See Barbi, *op. cit.*, p. 6, and Massèra, p. 68, note.

## III. LIST OF POETS

With references to their poems in the Index of First Lines. C = canzone, Disc. = *discordo*, S = sonnet, Frag. = fragment. Numbers are italicized when the authorship is disputed in the mss., or otherwise doubtful. A note or two is given under each poet, serving to determine as nearly as possible the time in which he flourished; added to these are some references from which additional facts and a more complete bibliography may be obtained. The words "associated with" refer to conflicting manuscript attributions.

## 1. FREDERICIAN GROUP

1. **Abate di Tiboli (= Tivoli).** S. 8, 23, 28.

Corresponded in *tenzoni* with Notar Giacomo. Mon. 60; Torr. 233; Bertoni 75.

(Anonymous), C. 13, 25, 60, 76, 82, Frag. 2, 3.<sup>1</sup>

2. **Arrigo Testa,** C. 85.

Generally identified with Arrigo Testa d'Arezzo, who in 1219 was more than 25 years of age and married. Podestà of various cities, 1226-1247. Died 1247. Scandone doubts this identification, preferring to accept a possible notary of Lentino, where the name Testa existed. Zenatti, *A. Testa*; Mon. 63; Torr. 99, 220; Scandone, *Notizie*, 264; *Bulletino*, *Soc. Fil. Rom.* ix and xi.

3. **Compagnetto da Prato,** C. 48, 67.

Nothing known about him. Mon. 94; Torr. 140; Bertoni 109.

4. **Enzo Re,** C. 12, 75. S. 34. Frag. 1.

Natural son of Frederick II; born 1225; king of Sardinia; died 1272. Ces. 54; Mon. 202; Torr. 426 n; D'Anc. B. 54.

<sup>1</sup>C. 60, 76, 82 and Frag. 2, 3 are probably by Giacomo da Lentino. See Index of First Lines.



5. **Federigo Imperatore**, C. 28, 69.  
1194-1250. Ces. 22; 31; Mon. 71; Torr. 235; D'Anc. B. 52; Bertoni, 63; H. Niese, in *Historische Zeitschrift*, 1912.
6. **Federigo Re (d'Antiochia)**. C. 32, 64, 69.  
1229-1258. Son of Frederick II. Torr. 172 and note; Bertoni 65.
7. **Folcacchiero (Messer) de' Folcacchieri da Siena**, C. 79.  
Mentioned in Sienese documents prior to 1252; died at a mature age before 1260. Mon. 81; Torr. 143, 233; Bertoni 81.
8. **Folco (Messer) di Calabria**, C. 26.  
Signed the will of Frederick II in 1250; follower of Conrad IV; died between 1257 and 1266, or, according to others, in 1276. Mon. 211; Torr. 127, 204; Scandone, *Notizie*, 291.
9. **Giacomino Pugliese**, C. 33, 43, 54, 61, 73, 80, 45. *Discordo-danza* 3.  
Torraca suggested identification with Giacomo da Morra, podestà of Treviso 1239; present at siege of Viterbo 1243. This identity disputed by others. Associated with Pier della Vigna. Ces. 47; Mon. 88, 698; Torr. 117; D'Anc. B. 65.
10. **Giacomo Notaro da Lentino**, C. 4, 14, 20, 31, 34, 50, 56, 58, (76), 78, (82), 8, 35, 39, 42, 57, 59, 60, 71, 72, 85. S. 1, 2, 3, 5, 6, 9, 11, 12, 13, 15, 17, 18, 19, 20, 22, 24, 25, 27, 29, 30, 31, 32, 7, 14, 16. *Disc. 1. Frag. (2), (3)*.  
Notary of Frederick II, whom he accompanied on his journeys through the south of Italy and Sicily in 1233. Documents signed by him are extant, dated 1233 and 1240. Mon. 41; Zenatti, *A. Testa*, 3; Torr. 1; D'Anc. B. 59; Garufi, in *Archivio stor. ital.*, S. V., vol. xxxiii, 401; Scandone, *Notizie*, 270; Bertoni 66, 268.
11. **Giovanni Re**, *Discordo-danza* 2.  
Born about 1160; died 1237. King of Jerusalem and, later on, Latin Emperor of the East. Father-in-law of Frederick II. Mon. 69; Torr. 92; Bertoni 66.
12. **Guglielmo (Ser) Beroardi**, C. 38, 59. S. 10.  
Mentioned as judge and notary of Florence in 1255; am-

bassador of the Florentine Guelphs to Conradin in 1260; counsellor and orator at Florence 1279; died between 1279 and 1282. His name is associated with Notaro Giacomo. D'Ancona, *Tesoro di Brunetto Latini versificato*, Rome, 1888, pp. 24, 152; Mon. 226; Torr. 157, 427, n.

13. **Guido (Messer) delle Colonne di Messina**, C. 6, 16, 46, 47, 37, 71.

Judge at Messina repeatedly between 1243 and 1280. His name associated with Giacomo Notaro and Mazzeo di Ricco. Mon. 218; Ces. 57; Torr. 366; D'Anc. B. 67.

14. **Jacopo (Messer) d'Aquino**, C. 1, 2.

Probably the brother of Tommaso, husband of Manfred's sister. Protected by Frederick II; rebelled against Conrad. Died between 1268 and 1274. His name associated with Jacopo Mostacci. Ces. 55; Torr. 191, 200.

15. **Jacopo (Messer) Mostacci**, C. 5, 17, 44, 62, 81, 2, 29, 72. S. 33.

Imperial falconer in 1240; ambassador of Manfred to the King of Aragon in 1262. Had poetical correspondence with Pier della Vigna and Notar Giacomo. Mon. 58; Ces. 50; Torr. 138, 214; Bertoni 71.

16. **Mazzeo di Ricco di Messina**, C. 51, 55, 74, 9, 37, 52. S. 4.

Little known about him beyond the fact that Guittone d'Arezzo addressed to him one of his canzoni. His name associated with Raineri, Guido delle Collone and Rosso. Mon. 216; Torr. 143, 147 n.; D'Anc. B. 71; Scandone, *Notizie*, 341.

17. **Monaldo d' Aquino**, S. 35, 14, 16.

Nothing known of him. His name associated with Notaro Giacomo. Torr. 195.

18. **Nascimbene di Bologna**, C. 75.

Nothing known of him, though Cesareo suggests a possible identification with a judge of this name mentioned in 1231 and 1235. His name associated with Enzo, Semprebene and Guido Guinizelli. Ces. 55 and note. This canzone, no. 75, was probably written by Enzo.

19. **Odo (Messer) delle Colonne di Messina**, C. 30, 63.

His identity disputed. Mon. 75; Ces. 43; Torr. 453.

20. **Paganino da Serezano**, C. 24.  
His identity unknown. Mon. 66; Torr. 140.
21. **Percivalle (Messer) Doria**, C. 11, 23.  
Native of Genoa. Podestà of Asti 1228, of Arles 1231, of Avignon 1233, of Parma and Pavia 1243. Died 1264. Mon. 80, 698; Ces. 52; Torr. 129, 211; Scandone, *Notizie*, 282.
22. **Piero delle Vigne**, C. 3, 10, 8, 18, 45, 59, 72, 83.  
S. 26.  
1180-1249. Protonotary and logothete of Frederick's court. Mon. 56, 698; Ces. 32; D'Anc. B. 57.
23. **Raineri (Messer) da Palermo**, C. 9.  
Nothing known about him. His name associated with Mazzeo di Ricco. Torr. 140; Bertoni 71.
24. **Rinaldo (Messer) d'Aquino**, C. 7, 15, 36, 41, 65, 66, 70, 84, 22, 39, 40, 42. S. 21.  
Though his identity is a matter of dispute he is generally supposed to be the Rinaldo d'Aquino born between 1223 and 1228; in 1240 a falconer of Frederick II. Mon. 82, 698; Ces. 44; Torr. 102, 185; D'Anc. B. 62; Scandone, *Notizie*, 359; Bertoni 71.
25. **Rinaldo (Messer) da Montenero**, C. 40.  
Not identified. His name associated with Rinaldo d'Aquino. Scandone, *Notizie*, 391.
26. **Rosso di Messina**, C. 52.  
Identity suggested with Rosso Rosso, devoted follower of Frederick, to whom he lent money in 1222. Associated with Mazzeo di Ricco. Torr. 101, 183; Scandone, *Notizie*, 255; Bertoni 71.
27. **Rugieri d'Amici**, C. 77, 29, 35, 42, 53, 57.  
'Giustiziere' in Sicily beyond the Salso, 1239-1240. Rebelled in 1246 against Frederick and was put to death. Mon. 68; Torr. 113; Scandone, *Notizie*, 226.
28. **Rugierone di Palermo**, C. 21, 64.  
May have been the friar sent by Frederick II to the King of Tunis to get the *Libro di Sidrac*. His name associated with Rex Federico. Mon. 77; Ces. 40; Torr. 142, 203.
29. **Semprebene da Bologna**, C. 23, 75.  
A notary. Documents by his hand are extant for 1269.

His name associated with Enzo, Percivalle, Nascimbene, and Guido Guinizelli. Torr. 178, 179, 232.

30. **Stefano (Messer) di Protonotaro di Messina**,<sup>1</sup> C. 19, 68, 8, 18.

Identity suggested with Stephanus de Nigro de Messina, lord of Protonotaro, mentioned as living in 1269 and 1275. His name associated with Pier della Vigna and Giacomo Notaro. Mon. 212, 699; Torr. 141; Scandone, *Notizie*, 348.

31. **Tiberto (Messer) Galliziani di Pisa**, C. 22, 35.

Not identified. His name associated with Rinaldo d'Aquino, Giacomo Notaro, and Rugieri d'Amici. Mon. 78; Torr. 139.

32. **Tommaso di Sasso di Messina**, C. 27, 49.

A document of 1261 confirms the existence of the family name in Messina and the name *Thomas Sasus* is found in a document naming the tax collectors of Eraclea 1266 to 1268. Torr. 140; Scandone, *Notizie*, 318.

## 2. SUPPLEMENTARY LIST OF POETS

Names sometimes connected with the Sicilian School, but here excluded for various reasons from the earlier or Frederician group .

1. **Abbate da Napoli**, suppl. S. 3, 5.

Nothing known of him. Uses sonnet form of later period. Bertoni, 75.

2. **Arrigo (Don, di Castiglia)**, suppl. C. 1.

Brother of King Alfonso the Wise. Came to Italy in 1266. Mon. 271, 699; Scandone, *Notizie*, 324.

3. **Filippo (Messer) da Messina**, suppl. S. 1.

Conjectured that he may have been the Philippus de Messana pursued by Charles of Anjou and taken prisoner in 1268. Torr. 195; Scandone, *Notizie*, 359.

<sup>1</sup>The Istefano di Messina to whom C. 19 is attributed in *LR* may be another person, a notary of the port of Messina, according to Scandone, *Notizie*, 356, 357.

4. **Garibo**, suppl. Frag. 2.  
Nothing known of him. Mentioned by Barbieri, *Origine*, p. 143. Though the name existed in Sicily in the 13th century, Garibo may have been the name of the composition or melody (Prov. *garips*, Ital. *caribo*). Flamini, *Studi*, 181; Ces. 16; Torr. 360-365; Biadene, *Varietà*, pp. 47 ff.; Scandone, *Notizie*, 356.
5. **[Guilielmotus de Oltranto]**, suppl. S, 4.  
Nothing known of him. Bertoni, 75.
6. **Inghilfredi**, suppl. C. 2, 3, 4, 6, 7, 9.  
Nothing known of him. There is no apparent authority for adding *Siciliano* to his name. Probably belongs to the latter half of the century. Mon. 204; Torr. 143.
7. **Lanfranco Maraboto**, suppl. Frag. 1.  
Nothing known about him; mentioned by Barbieri, *Origine*, p. 143. Torraca found a mention of *Alafranco Moraboti*, a Genoese merchant, in a document of 1283, but the name Marabotto existed in Sicily in the second half of the century. Ces. 16; Torr. 360; Scandone, *Notizie*, 355.
8. **Lanzaloto**, suppl. S. 2.  
Nothing known about him; mentioned by Barbieri as a "poeta d'assai buona inventione," *Origine*, p. 145. Torr. 360, 363.
9. **Petri Morovelli di Firenze**, (S. 7 in main list); suppl. C. 5, 8.  
Nothing known of him. S. 7 is attributed by one ms. to Notaro Giacomo.
10. **Rugieri Apugliese**, suppl. C. 10, Epitaph, *Passione*, *Serventese*, *Tenzone*.  
*Giullare* of Siena. Probably son of Ser Apugliese, notary, who drew up documents at Siena 1219-1239. The *passione* and the *tenzone* were assigned to the year 1262 by Cittadini. Bartholomæis, *Miscell. di lett. del medio evo*, I, 1902, pp. 13, 22; Torraca in *Rassegna critica* x, 1905, p. 109; Bertoni, 81; Mon. 699.

## IV. INDEX OF FIRST LINES

For abbreviations of references see list of books and manuscripts above. In the metrical analysis, end rimes

are indicated by capitals, internal rimes by small letters, *e. g.*, ABbC. Figures under the letters indicate the number of syllables in the line. When there is no figure under a capital and no special statement, the line is hendecasyllabic. With lines having internal rime the figure under the small letter gives the number of syllables in the part of the line ending with internal rime. In the few cases of nine-syllable lines with internal rime a 9 is put under the capital, thus, *e. g.*, <sup>49</sup>AE. Such figures as 4 + 3 | 44 + 33 mean 4 lines in the first main division of a canzone stanza (*fronte* or *piedi*) and 3 lines in the second division, (*coda* or *versi*); 44 syllables in the first division, 33 in the second. Partition is indicated by a comma between secondary divisions such as *piedi, versi* and tercets; by a semicolon between main divisions such as *fronte* and *coda*, *piedi* and *coda*, *piedi* and *versi*, octaves and sestets. The convenient Provençal word *unissonans* means that the same rimes are used in all the stanzas, or at least in more than one. *Collegate* means that words at the end of each stanza are repeated at the beginning of the next. When the word '*commiato*' has no further explanation, the *commiato* has the same metrical form as the other stanzas.

## 1. FREDERICIAN GROUP

### A. Canzoni

#### 1. *Al cor m'è nato e prende uno disio*

Messer Jacopo d'Aquino V 41. Trucchi I, 40; Nann. 189; But. 32. 7 lines, 4 + 3 | 44 + 33. AB, AB; bCcCcB. 4 stanzas. Internal rimes in irregular positions; eight cases of 5.6, three of 4.7, one of 7.4.

2. *Allegramente canto*

Messer Jacopo Mostacci *V* 42; Giacomo d'Acquino (?, name almost illegible) *LR* 124; anon. *P* 13. All. 508; Val. 1, 115; Nann. 50; in all three attributed to Rainieri da Palermo. 12 lines, 6 + 6 | 50 + 46. ABC, ABC; CDECDE. 3 stanzas, 77 77 77777 loosely *collegate*.

3. *Amando com fin core e co' speranza*

Anon. *V* 167; Messer Piero da le Vigne *P* 14. Val. 1, 49. 12 lines, 6 + 6 | 58 + 50. AAB, 7 AAB; CCD, EED. 5 stanzas, *collegate*. 7 77 77

4. *Amando lungamente*

Notar Iacomo *P* 10, *Ch* 234, *V*<sub>2</sub> 10, *UB* 45a, *B* 273, (was also in the lost part of *V*, no. 11, among those of Giacomo). All. 426; Val. 1, 280; Baudo 92. 14 lines, 8 + 6 | 64 + 54. ABBbA, 7775 ABBbA; CDDCCcEE. 5 stanzas. The internal rimes could all be reduced to 5.6. The text in the mss. is very imperfect.

5. *Amor, ben veio che mi fa tenere*

Messer Jacopo Mostacci *V* 43. Trucchi 1, 37; Nann. 301; But. 13. 12 lines, 6 + 6 | 58 + 54. ABbC, ABbC; DDEEFF. 4 stanzas. 77 77 777

6. *Amor che lungiamente m' ài menato*

Messer Guido de le Colonne di Messina *V* 305, *P* 102. Giunti p. 113; Val. 1, 194; Nann. 73; Mon. 218; But. 35; Ros. 90; cited by Dante, *V. E.* 11, 5. 13 lines, 8 + 5 | 88 + 55. ABBbA,

aBBAB; CDDdEE. 5 stanzas. 5 5

7. *Amor che m' à 'n comando*  
 Messer Rinaldo d'Aquino *V* 31. *Propugn.*  
*iv*, 147. 16 lines, 8 + 8 | 56 + 80. *ABBC, ABBC;*  
*7777 7777*  
*DeFgFEGHHD* 3 stanzas, *unissonans* except in the  
*77 7 7*  
 2d internal rime. Partly *collegate*. The internal rimes were probably all 7.4 originally.
8. *Amor da cui mova tuttora e vene*  
 Piero de le Vingne *V* 40, *P* 11; Notaro Stefano di Pronto di Messina *LR* 123; Notaro Giacomo *Ch* 235, *Ma* 32. *All.* 429; *Val.* i, 44; *But.* 1. 12 lines, 6 + 6 | 66 + 58. *ABC, ABC; CDEEDC.* 5  
*77*  
 stanzas, *collegate*.
9. *Amore avendo interamente volglia*  
 Mazeo di Ricco di Messina *V* 78, *LR* 62; Messer Raineri da Palermo *P* 12. *All.* 484; *Val.* i, 320; *Ulrich* 52. 11 lines, 6 + 5 | 66 + 47.  
*ABC, CAB; DdEEFF.* 5 stanzas. The internal rime of  
*7 7 7*  
 l. 8 preserved only in sts. i and ii.
10. *Amore in cui disio ed ò speranza*  
 Piero de le Vingne *V* 38, *LR* 121, *ML* f. 232r, *B* 309. *Bella Mano* p. 161; *Val.* i, 39; *Nann.* 26; *Mon.* 56; *But.* 3. 8 lines, 4 + 4 | 44 + 44,  
*AB, AB; CDDC.* 5 stanzas, *collegate*. *Commiato*.
11. *Amor m' à priso*  
 Messer Prenzivalle (or Percivalle) Dore (or Doria) *V* 86. *Trucchi* i, 85; *Mon.* 80. 12 lines, 6 + 6 | 42 + 50. *ABC, ABC; DDEEFF.* 3 stanzas;  
*777 777 7777*  
 loosely *collegate*.



12. *Amor mi fa sovente*

Re Enzo V 84, LR 64, P 15, Ch 229, Ma 39, V, 9, UB 44b, B 271. Val. 1, 168; Nann. 64; Mon.

202. 12 lines, 6 + 6 | 42 + 50. ABC, ABC; DDE,  
777 777 77

DDE. 5 stanzas (as in LR). *Commiato*.  
77

13. *Amor nom saccio a cui io mi richiami*

Anon. V 72, (sent to Giacomo da Lentino). 10 lines, 4 + 6 | 36 + 50. AB, AB; CCD, CCD. 7 stanzas; the next to last contains a kind of *commiato*.  
7 7 77 77

14. *Amor non vole ch'io clami*

Notaro Giacomo V 4, LR 109. All. 466; Val. 1, 263; Mon. 46; Ces. 269; Ros. 37. 10 lines of 8 sylls., 4 + 6 | 32 + 48. AB, AB; CCD, EED. 5 stanzas.

15. *Amorosa donna fina*

Messer Rinaldo d'Aquino V 34, LR 120. Val. 1, 219; Mon. 83; But. 23. 12 lines of 8 sylls., 6 + 6 | 48 + 48. ABC, ABC; DDE, FFE. 5 stanzas, *collegate*.

16. *Ancor che ll' aigua per lo foco lasse*

Giudice Guido de le Colonne LR 66, P 104. Barbieri, 139; Val. 1, 185; Nann. 77; Mon. 221; But. 37. 19 lines, 8 + 11 | 72 + 85. ABBA,  
77

BAAB; BCCDEEFFGG. 5 stanzas.  
77 777 777777

17. *A pena pare ch' io saccia cantare*

Messer Jacopo Mostacci V 44; anon. P 101. *Propugn.* III, 94. 14 lines, 8 + 6 | 88 + 62. ABCB, ABCB; DDEEDE. 5 stanzas, *unissonans* and *collegate*.  
7

(Sts. III and IV lacking in V).

18. *Assai cre(de)tti ciolare*

Messer Istefano di Pronto notaio di Messina *V* 39;  
 Messer Piero de le Vigne *LR* 122, *ML* f. 232v, *B*  
 310. All. 519; Val. 1, 41. 14 lines, 8 + 6 |  
 56 + 50.  $\overline{A}BBC, \overline{A}BBC; DEEDFF.$  5 stanzas.  
                   7777 7777 7777

19. *Assai mi piaciera*

Anon. *V* 292; Istefano di Messina *LR* 67; Stefano  
 Protonotaro da Messina *VB* 14. All. 516; Val.  
 1, 202; Nann. 91; Mon. 212. 13 lines, 8 + 5 |  
 56 + 51.  $\overline{A}BBC, \overline{A}BBC; CDDEE.$  5 stanzas; slightly  
                   7777 7777 7  
*collegate.*

20. *Ben m' è venuto prima al cor dolglienza*

Notaro Giacomo *V* 7, *LR* 56, *P* 19. All. 459;  
 Val. 1, 253; But. 10. 8 lines, 4 + 4 | 44 + 44.  
 $\overline{AaB}, \overline{AaB}; bCCDD.$  5 stanzas; *unissonans*. St. iv also  
                   5 5 5  
 included by mistake in Inghilfredi's *Caunoscenza*  
*penosa*, (see Supplement, C. 3).

21. *Ben mi degio alegrare*

Rugierone di Palermo *V* 50. All. 513; Val. 1,  
 119; Mon. 77; But. 65. 15 lines, 8 + 7 |  
 64 + 71.  $\overline{A}BBC, \overline{A}BBC; DDEEFF.$  3 stanzas.  
                   777 777 5

22. *Biasomi dell' Amore*

Messer Tiberto Galliziani di Pisa *V* 110; [Domino  
 Rainaldo d'Aquino] <sup>1</sup> *LR* 72; Messer Rainaldo  
 d'Aquino *P* 64, *Ch* 232. (Probably by Tiberto).  
 Val. 1, 210; Mon. 78; But. 50. 14 lines of 7  
 sylls., 6 + 8 | 42 + 56.  $\overline{ABC}, \overline{ABC}; CDDC, CDDC.$  6 stan-  
 zas.

<sup>1</sup> The name added by a later hand.

23. *Come lo giorno quand' è dal maitino*

Messer Prenzivalle (or Percivalle) Dore (or Doria) *V* 85; Messer Semprebene da Bologna *Ch* 239. Val. 1, 451; Nann. 136; Casini, *Poeti bolognesi*, 136; 380; But. 47; Ros. 99. 11 lines, 4 + 7 | 44 + 70.  $\begin{smallmatrix} \text{AaB, AaB; CCDDeeFF.} \\ 5 \quad 5 \quad 4 \quad 5 \end{smallmatrix}$  5 stanzas, three of which are in *V* and four in *Ch*.

24. *Contro lo mio volere*

Messer Paganino da Serezano *V* 36, *LR* 73; anon. *P* 74. Val. 1, 78; Casini, *Poet. bol.* 48; Mon. 66. 13 lines, 6 + 7 | 50 + 61.  $\begin{smallmatrix} \text{ABbC, ABbC;} \\ 777 \quad 777 \end{smallmatrix}$   $\text{CDdBEFfEeF.}$  6 stanzas. All internal rimes are 7.4  $\begin{smallmatrix} 777 \quad 777 \quad 7 \end{smallmatrix}$  except two, of which one is 6.5 (?), the other 8.3.

25. *Così afino ad amarvì*

Anon. *V* 103; (but an old annotator wrote the name *Iacopo* in the place for the title). 10 lines, 6 + 4 | 42 + 32.  $\begin{smallmatrix} \text{ABC, ABC; DDeeC.} \\ 777 \quad 777 \quad 7776 \end{smallmatrix}$  5 stanzas.

26. *D'amor distretto vivo doloroso*

Messer Folco di Calavra (= Calabria) *V* 168. Trucchi, 1, 43; Mon. 211. 11 lines, 6 + 5 | 50 + 35.  $\begin{smallmatrix} \text{ABC, ABC; DEDEC.} \\ 77 \quad 77 \quad 77777 \end{smallmatrix}$  4 stanzas.

27. *D'amoroso paese*

Tomaso di Sasso di Messina *V* 21, *LR* 116. All. 524; Val. 1, 207; But. 33. 12 lines, 6 + 6 | 58 + 58.  $\begin{smallmatrix} \text{ABbC, CDdA; EeFfG, GgHhI.} \\ 77 \quad 77 \quad 757 \quad 757 \end{smallmatrix}$  5 stanzas, loosely collegiate.

28. *De la mia dissianza*

Imperadore Federigo *V* 51. Val. 1, 66; Bart.

102; Ulrich 51. 9 lines, 6 + 3 | 50 + 33.

ABbC, ABbC; cAaCcA. 5 stanzas; *collegate*.  
<sup>775</sup> <sup>775</sup> <sup>5 5 5</sup>

29. *Di sì fina raggione*

Messer Jacopo Mostacci V 46; Messer Rugieri d'Amici P 22. Val. I, 425. 11 lines, 6 + 5 |

50 + 39. ABC, ABC; DBBDB in the first four stanzas.

<sup>77</sup> <sup>77</sup> <sup>7777</sup>  
 The *coda* of st. v is DEEDE. 5 stanzas. Sts. I and II  
<sup>7777</sup>  
 have the same rimes; so have III and IV. Those  
 in v are independent.

30. *Distretto core ed amoroso*

Messer Odo delle Colonne di Messina V 25. All.  
 498; Val. I, 197; Mon. 76. 8 lines of 8 sylls.,  
 4 + 4 | 32 + 32. AB, AB; ACCA. 5 stanzas, *colle-*  
*gate*.

31. *Dolcie coninciamento*

Notaro Giacomo V 18. All. 464; Val. I, 285;  
*Lir. ant.* 66; Mon. 42; Ces. 258; But. 7; Ros. 96.  
 10 lines of 7 sylls., 4 + 6 | 28 + 42. St. I, AB, AB;  
 CCB, DDB. The *versi* of the other stanzas differ from  
 st. I as follows: II, CCB, CCB; III, AAC, DDC; IV, BBA, BBA.  
 4 stanzas; *collegate*.

32. *Dolze meo drudo e vattène*

Re Federigo V 48. Mon. 72. 8 lines of 8  
 sylls., 4 + 4 | 32 + 32. AB, AB; CDDC. 5 stanzas.

33. *Donna di voi mi lamento*

Giacomino Pulgiese V 59. Val. I, 240; Mon.  
 88. 9 lines, 4 + 4 + 1 | 32 + 32 + 3. AB, AB;  
<sup>88</sup> <sup>88</sup>  
 CD, CD, E. 9 stanzas; the last line in each of which  
<sup>88</sup> <sup>88</sup> <sup>3</sup>  
 is the *ritornello* 'Amore.'

34. *Donna eo languisco e no so qua speranza*

Notaro Giacomo V 8. All. 461; Val. I, 287.  
 10 lines, 4 + 6 | 44 + 54. AaB, CcB; DDEEFF. 5  
 stanzas. Internal rimes in slightly irregular posi-  
 tions.

35. *Già lungiamente Amore*

Messer Tiberto Galliziani da Pisa V 111; Messer  
 Rugieri d'Amici LR 60; Notaro Giacomo P 28.  
 Val. I, 283; But. 53. 9 lines, 6 + 3 | 52 + 29.  
 ABC, ABC; CcDD. 5 stanzas, partly *collegate*.  
 78 78 77

36. *Giamai non mi comfortto*

Messer Rinaldo d'Aquino V 32. Trucchi, I,  
 31; Nann. 525; Carducci, *Cantilene e Ballate*, p.  
 18; Mon. 82; But. 20. 8 lines, probably all of  
 7 sylls. originally; 4 + 4 | 28 + 28, AB, AB; CD, CD.  
 8 stanzas. Kind of *commiato*.

37. *Gioiosamente canto*

Giudice Guido delle Colonne di Messina V 23, LR  
 117, Mageo di Ricco da Messina P 26, Ch 242,  
 V<sub>2</sub> 12. All. 423; Val. I, 190; Nann. 128; But.  
 42. 12 lines, 8 + 4 | 56 + 44. ABBC, ABBC; cDDEE.  
 7777 7777 7  
 5 stanzas.

38. *Gravosa dimoranza*

Ser Guiglielmo Beroardi V 178; anon. LR 74.  
 Val. II, 209; Nann. 232, Mon. 226. 10 lines,  
 6 + 4 | 50 + 36. ABbC, ABbC; DdE, DdE. 5 stanzas;  
 775 775 77 77  
 partly *collegate*. *Commiato*.

39. *Guiderdone aspetto avere*

Notaro Giacomo V 3; Rinaldo d'Aquino P 27, Ch

230, *B* 358. (Probably by Giacomo). All.  
478; Val. 1, 227; Nann. 98; Wiese 201. 14  
lines, 6 + 8 | 40 + 64. AAB, CCB; DEDeF, GHGhF. 4  
8 8 4 8 8 4 7 7 7 7 7 7 7 7  
stanzas.

40. *In amoroso pensare*

Anon. *V* 302; Messer Rainaldo d'Aquino *P* 30,  
*Ch* 231, *Ma* 40, *B* 359; Messer Rinaldo da Mon-  
tenero *V*<sub>2</sub> 13. All. 506; Val. 1, 221; Nann. 101.  
12 lines, 6 + 6 | 44 + 50. ABC, ABC; DEEFFD. 3  
8 7 7 8 7 7 7 7 7 7  
stanzas; *collegate*.

41. *In gioi' mi tengno tutta la mia pena*

Messer Rinaldo d'Aquino *V* 33. Trucchi 1, 34;  
But. 22. 7 lines, 4 + 3 | 44 + 29. AB, AB; bCCB.  
8 7  
5 stanzas.

42. *In un gravoso affanno*

Messer Rinaldo d'Aquino *V* 28; Messer Rugieri  
d'Amici *P* 31; Notaro Giacomo *Ch* 237, *Ma* 33.  
All. 434; Val. 1, 225; Nann. 94; Ulrich 53. 10  
lines, 4 + 6 | 28 + 50. AB, AB; CCD, EED. 4 stanzas;  
7 7 7 7 7 7  
(rime D the same in all).

43. *Isplendiente*

Giacomino Pulgliese *V* 62. Val. 1, 245; Mon.  
90; But. 27. Metrical scheme uncertain; per-  
haps 8 lines, 4 + 4 | 20(?) + 40 or 44 (?). AB,  
5 5  
AB; bCD, CD. The lines of the *versi* may have 10 or  
11 sylls. each. Casini proposed aBaB; CD, CD, all 11  
sylls., (Casini, *Annotazioni*). Cesareo, p. 290,  
thought it was "tutto di quinari accoppiati con la  
rimalmezzo." 8 stanzas. Internal rime in only

4 stanzas and in irregular position. Some rimes are repeated in irregular positions in the different stanzas.

44. *La buona venturosa inamoranza*

Mazeo di Ricco di Messina *V* 80, *P* 32, *Ch* 243, *V*<sub>2</sub> 14, *Ma* 41. All. 495; Val 1, 325. 12 lines, 6 + 6 | 58 + 50. <sup>77</sup>ABbC, <sup>77</sup>ABbC; <sup>7777</sup>CAADDC, (st. 1).

The rime scheme in the other two stanzas varies from I. as follows: II. ABbC, ADdC; CBBEEC; III. ABbC, ADdC; CDDEEC. 3 stanzas.

45. *La dolcie ciera piagiente*

Giacomino Pulgiese *V* 60; Messer Piero da le Vigne *P* 35, *Ch* 241. Val. 1, 247; Ros. 49. 8 lines of 8 sylls., 4 + 4 | 32 + 32. AB, AB; CDDC. 4 stanzas.

46. *La mia gran pena e lo gravoso afanno*

Giudice Guido delle Colonne di Messina *V* 22. All. 421; Val. 1, 192. 9 lines, 6 + 3 | 66 + 33. ABC, ABC; <sup>5</sup>CDDEE. 5 stanzas; *collegate*. Several rimes irregularly repeated in the different stanzas.

47. *La mia vita è sì forte e dura e fera*

Anon. *V* 77; Messer Guido Judice da le Colonne *P* 36. Val. 1, 181; But. 68. 10 lines, 6 + 4 | 66 + 32. AB, AB, AB; <sup>777</sup>CDCEd. 5 stanzas. Internal rimes, three 5.6 and two 4.7. *Commiato*.

48. *L'amor fa una donna amare*

Compagnetto da Prato *V* 88. *Propugn.* III, 100; Mon. 94. 9 lines of 8 sylls., 4 + 5 | 32 + 40. AB, AB; CDCDC. 6 stanzas.

49. *L'amoroso vedere*

Tomaso di Sasso di Messina *V* 20, *LR* 115. All. 522; Val. 1, 205. 14 lines, 8 + 6 | 64 + 50.  
 ABCcD, ABCcD; EFG, EFG. 4 stanzas. In st. II the internal rimes are slightly irregular. Two rimes are repeated in irregular positions in the different stanzas.

50. *La 'namoranza disiosa*

Notaro Giacomo *V* 6, *LR* 111. All. 457, Val. 1, 274; Mon. 50. 8 lines, 4 + 4 | 36 + 36.  
 (c)AB, BA; CDDC. 6 stanzas. One stanza is possibly lost between sts. IV and V. The first three stanzas only have the internal rime. *Unissonans* and *collegate*.

51. *Lo core innamorato*

Mazeo di Ricco e la Molglie *V* 79; Mazeo di Ricco da Messina *P* 33, *Ch* 244. All. 486; Val. 1, 323; Nann. 126. 12 lines, 6 + 6 | 50 + 50.  
 ABC, ABC; DEF, FED. 4 stanzas.

52. *Lo gran valore e lo presgio amoroso*

Mazeo di Ricco di Messina *V* 83; Rosso da Messina *P* 34. All. 495; Val. 1, 331; Mon. 216; But. 44; Ros. 43. 10 lines, 6 + 4 | 58 + 40.  
 ABC, ABC; DEED. 5 stanzas.

53. *Lo mio core che si stava*

Rugieri d'Amici *V* 19; Bonagiunta Urbiciani *P* 45. Val. 1, 475; Mon. 68. 11 lines of 8 sylls., 6 + 5 | 48 + 40. ABC, ABC; CDDEE. 4 stanzas. *Commiato*.



54. *Notano amore mi manda sospire*  
Giacomino Pulgiese V 58. Val. I, 238; Mon.  
91. 7 lines, 4 + 3 | 44 + 33. AB, AB; CCB. 5  
stanzas. *Commiato*.
55. *Madonna, delo meo 'namoramento*  
Mazeo di Ricco di Messina V 81. All. 490;  
Val. I, 327; *Lir. ant.*, 78. 12 lines, 6 + 6 |  
58 + 66. ABC, ABC; DDEEFF. 4 stanzas; *collegate*.  
7 7
56. *Madonna, dir vi volgio*  
Notaro Giacomo V 1, LR 55, P 37, MB anno 1288.  
Giunti 109; Val. I, 249; Nann. 107; Mon. 51;  
But. 4. 16 lines, 8 + 8 | 64 + 64. ABAC, DBDC;  
777 777  
EEFIG, HHIG. 5 stanzas.  
7777 7777
57. *Madonna mia a voi mando*  
Notar Giacomo LR 57, [also in lost part of V, no. 13,  
among those of Giacomo]; Rugieri d'Amici P 40.  
(Lines 53, 54 prove Giacomo to be the author).  
Val. I, 255; *Lir. ant.* 59; Mon. 45; Ros. 38. 8  
lines of 7 sylls., 4 + 4 | 28 + 28. AB, AB; CDDC.  
7 stanzas.
58. *Maravilghiosamente / un amor . . .*  
Notaro Giacomo V 2, LR 58, P 39, ML f. 238v,  
B 318. All. 436; Val. I, 257; Nann. 114; Caix,  
35; Mon. 42; Ros. 34; But. 8. 9 lines of 7  
sylls., 6 + 3 | 42 + 21. ABC, ABC; DDC. 7 stanzas.  
*Commiato*.
59. *Membrando ciò ch' Amore*  
Ser Guilglielmo Beroardi V 179; [Notar Iacomo]

*LR* 63<sup>1</sup> and its derivatives *ML* f. 240, *B* 319; Piero de le Vigne *P* 38. All. 439; Val. i, 260; Nann. 111; Ros. 41. 12 lines, 6 + | 50 + 42.

ABbC, ABbC; DDC, DDC. 5 stanzas. *Commiato*.  
775 775 777 777

60. *Membrando l'amoroso dipartire*

Anon. *V* 69; (but the reference to Lentino in ll. 22-24 suggests Giacomo da Lentino as the probable author). 9 lines, 6 + 3 | 66 + 33. ABC, ABC, cDdEeD. 5 stanzas. Internal rimes in various positions, 4.7, 5.6, 3.8, 7.4.

61. *Morte perchè m' ài fatta sì gran guerra*

Giacomino Pugliese *V* 55. Val. i, 230; Nann. 104; Mon. 92; D'Anc. B. 66; Ros. 52; But. 25. 10 lines, 4 + 6 | 44 + 54. AB, AB; CCB, CCB. 6  
5 5 stanzas.

62. *Mostrar voria im parvenza*

Messer Jacopo Mostacci *V* 47. *Propugn.* III, 96. 14 lines, 6 + 8 | 50 + 76. ABC, ABC; DEFFGGED. 3  
77 77 5 5 stanzas.

63. *Oi lassa, 'namorata*

Messer Odo delle Colonne di Messina *V* 26.<sup>2</sup> All. 499; Val. i, 199; Nann. 86; Ulrich 15; Mon. 75; But. 61. 12 lines of 7 sylls., 6 + 6 | 42 + 42. AB, AB, AB; CD, CD, CD. 5 stanzas. *Commiato*.

64. *Oi lasso nom pensai*

Rugierone di Palermo *V* 49; Rex Federico *LR*

<sup>1</sup>The name added by a later hand.

<sup>2</sup>Satta (*Soc. Fil. Rom.*), gives it as anonymous.

118. All. 512; Val. I, 121; Nann. 53; Mon. 74; But. 63. 10 lines, 6 + 4 | 50 + 44. <sup>ABC, 77</sup>

<sup>ABC</sup>; DDEE. 4 stanzas. *Commiato*.  
77

65. *Ormai quando flore*

Messer Rainaldo d'Aquino *P* 46. All. 504; Val. I, 223; Mon. 84; Ros. 31. 10 lines, 6 + 4 | 42 + 32. <sup>ABC, ABC; CDdEeC. 777 777 75495</sup> 5 stanzas.

66. *Per fin amor vo sì altamente*

Messer Rinaldo d'Aquino *V* 30, *P* 48, *Ch* 233. Mon. 85; But. 18. Cited by Dante, *V. E.* II, 5. 14 lines, 6 + 8 | 58 + 70. <sup>ABC, ABC; DEFGGFED. 7 7 7 7 5 7</sup> 4 stanzas, *unissonans* and *collegate*.

67. *Per lo marito c' ò rio*

Compagnetto da Prato *V* 87. *Propugn.* III, 98; Mon. 95; But. 30. 9 lines of 8 sylls., 4 + 5 | 32 + 40. <sup>AB, AB; CDCDC.</sup> 6 stanzas.

68. *Pir meu cori alegrari*

Stefano Proto Notaro, *Libro Sicil.* (Barbieri, *Orig.* 143). Mon. 214. 12 lines, 6 + 6 | 50 + 58. <sup>ABC, ABC; DDE, EFF. 77 77 7 7</sup> 5 stanzas. *Commiato* <sup>DDE, EFF 7 7</sup> like the *versi*. *Unissonans*.

69. *Poi ch' a voi piace amore*

Anon. *V* 177;<sup>1</sup> Rex Fredericus *P* 50; lo 'mperadore Federigho *Ch* 228, *Ma* 25, *V*<sub>2</sub> 8, *UB* 43b. Giunti 116; Val. I, 54; Nann. 20; Mon. 72. 14 lines, 8 + 6 | 56 + 54. <sup>ABCD, ABCD; EFFDdGG. 7777 7777 957 4</sup> 5 stanzas, *collegate*, and with *chiave*.

<sup>1</sup> Though the poet's name is erased the copyist had written a name beginning *Ser guilg* . . ., which was cancelled and *Messer Rinaldo daquino* substituted. Then this also was erased.

70. *Poi le piacie c' avanzi suo valore*

Messer Rinaldo d'Aquino V 29, LR 119, P 47.

Val. I, 214. 12 lines, 6 + 6 | 58 + 46. ABC,

ABC; DEFFED. 3 stanzas. After st. II V and LR  
<sup>7 77777</sup>

have incorrectly incorporated a sonnet, *Melglia val dire ciò c'omo à 'n talento*, lacking in P; see Sonnets.

71. *Poi non mi val merzè nè ben servire*

[Notaro Giacomo]<sup>1</sup> V 16; Notar Giacomo LR 114;

Giudice Guido da le Colonne P 71; anon. V<sub>2</sub> 19

Val. I, 183; Nann. 82; But. 40. 9 lines, 6 + 3 |

58 + 33. ABC, ABC, cDdBC. 5 stanzas; *unissonans*

and *collegate*.  
<sup>7 7 3 5</sup>

72. *Poi tanta caonoscienza*

Piero de le Vingne V 37; Messer Iacopo Mostacci

di Pisa P 49; Notaro Giachomo da Lentino Ch

236. All. 431, Val. I, 47. 11 lines, 6 + 5 |

58 + 47. ABC, ABC; DEFFED. 4 stanzas, *collegate*

(except st. II).  
<sup>7 7 775</sup>

73. *Quando vegio rinverdire*

Giacomino Pulgiese V 61. Val. I, 243; Mon.

88; Ros. 51. 9 lines of 8 sylls., 4 + 5 |

32 + 40. AB, AB; CDCDC. In sts. I and IV the rimes

A = C. 4 stanzas.

74. *Sei anni ò travagliato*

Mazeo di Ricco di Messina V 82. All. 492;

Val. I, 329; But. 45; Ros. 44. 18 lines, 10 + 8 |

70 + 68. ABABC, ABABC; CDDDEDDE. 3 stanzas; *unis-*

*sonans*.  
<sup>77777 77777 777 77</sup>

<sup>1</sup>The name and the first twelve lines were on the lost sheets.

- Ser Nascimbene di Bologna *V* 107; Re Enzo *LR* 65; Rex Hentius: Semprebonus not(arius) bon(oniensis) *P* 58; Messer Semprebene da Bologna *Ch* 238, *Ma* 48; Re Enzo et messere Guido Guinizelli *V*<sub>2</sub> 7, *UB* 43a. Giunti 113; Val. 1, 171; Nann. 67; Casini, *Poeti bol.* 133. 14 lines, 8 + 6 | 64 + 46. ABCD, ABCD; EFGGHH. 5 stanzas; 777 777 77777  
*collegata.*

- [Notaro Giacomo] V 14, (in the lost part of the ms.); anon. *LR* 113, (but one of six canzoni, 109-114, all the rest of which are attributed to Giacomo). Val. 1, 278. 7 lines of 8 sylls., 4 + 3 | 32 + 24. AB, AB; CCB. 5 stanzas.

- Rugieri d'Amici *V* 17; anon. *P* 57. Val. 1,  
485. 12 lines, 6 + 6 | 66 + 54. ABC, ABC; CBDDBC.  
4 stanzas; *collegate* except st. II. Rimes in *-ire*  
appear in varying positions in all stanzas.

- Notaro Giacomo V 9; *LR* 112. All. 477; Val.  
 I, 276. 12 lines,  $6 + 6 \mid 50 + 42$ .  $\begin{smallmatrix} ABC, ABC; \\ 77 \quad 77 \end{smallmatrix}$   
 $\begin{smallmatrix} DEF, DEF. \\ 777 \quad 777 \end{smallmatrix}$  5 stanzas, of which I and II have the  
 same rimes; so have III and IV. Those in V are  
 independent.

- Messer Folcachieri di Siena V 116. All. 311;  
Val. 1, 15; Nann. 16; Mon. 81; But. 48; Ros.

13. 10 lines, 6 + 4 | 58 + 32. ABC, ABC; DEDeF.  
<sup>7 7 7777</sup>  
 5 stanzas; the last word of each rimes (F).

80. *Tuttor la dolze speranza*

Giacomino Pulgliese V 56; Giacomo Pugliese LR  
 125. Val. I, 232; But. 28. 9 lines, 4 + 5 |  
 32 + 47. AB, AB; CDdCDdC. 5 stanzas. Internal  
<sup>88 88 7 7</sup>  
 rimes in varying positions.

81. *Umile core e fino e amoroso*

Messer Iacopo Mostacci V 45, P 9. (In the latter  
 the name is written in the margin by a later  
 hand). Gasp. 36; Mon. 58; But. 12. 10  
 lines, 6 + 4 | 58 + 44. ABC, ABC; DE, DE. 4 stan-  
<sup>7 7</sup>  
 zas.

82. *Uno disio d'amore sovente*

[Notaro Giacomo] V 11, in the lost part of the  
 ms.; anon. P 61. Val. I, 151. 12 lines,  
 6 + 6 | 54 + 52. AAB, AAB; CCDDEE. 5 stanzas;  
<sup>5 5 577</sup>  
 loosely *collegate*.

83. *Uno piagiente sguardo*

Anon. V 73; Messer Piero da le Vigne P 21.  
 (The *commiato* refers to the poet as *di Messina*).  
 Giunti 112; Val. I, 51. 9 lines, 6 + 3 |  
 50 + 29. ABC, ABC; DdEE. 7 stanzas. *Commiato*.  
<sup>77 77 77</sup>

84. *Venuto m' è in talento di sapere*

Messer Rinaldo d'Aquino V 27, P 63. Val. I,  
 216; Ros. 29. 14 lines, 6 + 8 | 50 + 76.  
 ABC, ABC; DEFFGGED. 5 stanzas; *unissonans* and *col-*  
<sup>77 77 5 5</sup>  
*legate*.

85. *Vostra orgogliosa ciera*

Notaio Arigo Testa da Lentino *V* 35; Notaro Giacomo *LR* 61; Arrigus Divitis *P* 62.<sup>1</sup> All. 417; Val. 1, 178; Nann. 70; Mon. 63. 16 lines of 7 sylls., 8 + 8 | 56 + 56. ABBC, ABBC; CDDE, EFFE 5 stanzas; *collegate* (except st. III).

B. *Fragments of Canzoni*1. *Allegru cori plenu*

Re Enzo, *Libro siciliano* c. 2, (Barbieri, *Orig.* p. 142). Mon. 204. 7 lines, 4 + 3 | 28 + 29.

AB, AB; CeDD. One stanza extant.  
 77 77 77

2. *Amore paura m' incalca*

[Notaro Giacomo] *V* 15, in the lost part of the MS. Two lines are given in the index to *V*.

3. *Nom so se in gioia mi sia*

[Notaro Giacomo] *V* 10, in the lost part of the MS. A little more than two lines are given in the index to *V*.

C. *Discordi and Danze*1. *Dal core mi vene*

Notaro Giacomo *V* 5, *LR* 110. All. 468; Val. 1, 265; Mon. 47. A total of 212 lines, varying in length between two and eleven syllables. In the mss. there is no division into stanzas with large initials as in the canzoni, though there is a blank

<sup>1</sup> Most probably by Arrigo Testa d'Arezzo. Cf. Monaci, *Sulle divergenze*, p. 661, and Biadene, note in the *Indice*.

space after each group of lines, sometimes in inappropriate places.

2. *Donna audite como. (Danza)*<sup>1</sup>

Messer lo Re Giovanni V 24. Trucchi I, 23; Mon. 70; But. 15. In the ms. it is divided into six irregular groups of lines of varying length.

3. *Donna per vostro amore. (Danza)*<sup>2</sup>

Giacomino Pugliese V 57. Val. I, 235; Bart. Crestom. 95. Divided in the ms. into five irregular groups of lines of varying length.

### D. Sonnets<sup>3</sup>

1. *All' aira chiara ò vista plogia dare*

Anon. V 389, P 169; Notar Giacomo LR 381. Val. I, 293; *Lir. ant.* 68. CDE, CDE.

2. *Amor è un desio che ven da core*

Notar Jacopo da Lentino VB 96. (*Tenzone* with Jacopo Mostacci and Pier de la Vigna; see nos. 33 and 26). All. 398; Val. I, 308; Nann. 293; Mon. 60; D'Anc. B. 62; Ces. 239. CDE, CDE, (C = A).

3. *Angelica figura e conprobata*

Notar Giacomo LR 430. Val. I, 306; Mon. 56.

AaBAaB, AaBAaB; CcDdE, CcDdE.

3 3 3 3 4 5 5 5

<sup>1</sup> See Cas. Ann.; Flamini, *Studi*, 179; Torr. 93-96; Bartholomæis, *Rime antiche senesi*, p. 31.

<sup>2</sup> See note to no. 2.

<sup>3</sup> As the quatrains in almost all the sonnets are ABAB, we give only the form of the sestet for all except nos. 3 and suppl. 3, 4. All the sonnet lines have eleven syllables.



4. *Chi conoscesse sì la sua falanga*  
Messer Masseo (derricco; = Mazzeo di Ricco) da  
Messina *LR* 399, *V*<sub>2</sub> 61. All. 497, Val. I, 334;  
*Lir. ant.* 80; Ros. 46. CDE, CDE.
  
5. *Chi non avesse mai veduto foco*  
Notar Giacomo *LR* 397; *ML* f. 240, *B* 320.  
All. 442; *Bella Mano* 82v; Val. I, 298 Nann. 118.  
CDC, CDE.
  
6. *Cierto me par che far dea bon signore*  
Notar Giacomo *LR* 384. Val. I, 296; *Lir. ant.*,  
69. CDC, DCD.
  
7. *Come l'arciento vivo fugie il foco*  
Petri Morovelli *V* 850; Notar Giacomo *LR* 418.  
Val. I, 305. CDE, CDE.
  
8. *Con vostro onore facciovì uno 'nvito*  
L'Abate di Tiboli *V* 330. (*Tenzone* with Notaro  
Giacomo; comes last in the series; see nos. 23, 13,  
28, 9). Mon. 62. CDE, CDE.
  
9. *Cotale gioco mai nom fue veduto*  
Notaro Giacomo *V* 329; anon. *Ch* 345. (*Ten-*  
*zone* with the Abate di Tivoli; see no. 8). All.  
447; Val. I, 311; Mon. 62. CDC, DCD.
  
10. *D'acorgimento prode siete e sagio*  
Ser (Guglielmo) Beroardo Notaio *V* 884. (*Ten-*  
*zone*). Trucchi I, 183; Mon. 264. CDC, DCD.
  
11. *Diamante, nè smiraldo, nè zafino*  
Notar Giacomo *LR* 409. Val. I, 302; Nann.  
120; Ros. 36. CDC, DCD.

12. *Donna vostri sembianti mi mostraro*  
 Notaro Giacomo V 365. All. 453; Val. I, 318.  
 CDE, CDE.
13. *Feruto sono isvariatemente*  
 Notaro Giacomo V 327; anon. MB, anno 1300,  
 Ch 519; B 376. (Tenzone with the Abate di Ti-  
 voli; see no. 8). All. 446; Val. I, 310; Mon.  
 61, Propugn. N. S. III, pt. II, p. 154. CDE, CDE.
14. *Guardando basalisco velenoso*  
 Notar Giacomo LR 410 and its derivatives ML f.  
 240, B 321; Messer Monaldo (d'Aquino) VB 73.  
 All. 443; Val. I, 299; Nann. 118. CDC, DCD.
15. *Io m' agio posto in core a Dio servire*  
 Notaro Giacomo V 400. All. 454; Val. I, 319;  
 Nann. 123; Wiese 203; Ros. 33. CDC, DCD.
16. *Lo badalischio a lo spechio luciente*  
 Anon. V 907; Notar Iacomo LR 352; Messer  
 Monaldo (d'Aquino) VB 72. Val. I, 290;  
 Nann. 117. CDE, CDE.
17. *Lo gilglio quand' è colto, tost' è passo*  
 Notaro Giacomo V 333. All. 448; Val. I, 314;  
 Mon. 55. CDE, CDE. Equivocal rimes through-  
 out.
18. *Lo viso e son diviso da lo viso*  
 Notar Giacomo LR 376. Val. I, 292; Mon. 55.  
 CCD, CCD, (C = A, D = B). Equivocal rimes throughout.
19. *Lo viso mi fa andare alegramente*  
 Notar Giacomo LR 375. Val. I, 291; Ros. 40.  
 CDC, DCD.

20. *Madonna à 'n sè vertute con valore*  
 Notar Giacomo *LR* 412. Val. I, 304; Nann.  
 121. CDC, DCD.
21. *Melgio val dire ciò c' omo à 'n talento*  
 Messer Rinaldo d'Aquini *V* 29 and *LR* 119,  
 (where it is the 3d stanza of the canzone *Poi le*  
*piacie*); anon. *V* 348, (among the sonnets).  
 Borgognoni, *Un sonetto in una canzone*, Ravenna,  
 1876; Val. I, 215; Mon. 87. CDE, CDE, (C = B).
22. *Molti amadori la lor malatia*  
 Notaro Giacomo *V* 336. All. 451; Val. I, 316;  
 Mon. 54. CDE, CDE.
23. *Oi Deo d' amore a te faccio preghiera*  
 L'Abate di Tiboli *V* 326; anon. *Ch* 343. (*Ten-*  
*zone* with Notaro Giacomo; see no. 8). Mon.  
 60. CDC, DCD.
24. *Ongn' omo c' ama dè amare lo suo onore*  
 Anon. *V* 388; Notar Giacomo *LR* 411. Val. I,  
 303; Ces. 280. CDC, DCD.
25. *Or come pote sì gran donna entrare*  
 Notaro Giacomo *V* 335; lines 1-2 anon. in *MB*,  
*anno* 1310. Giunti, 301; All. 450; Val. I, 301;  
 Carducci, *Intorno ad alcune rime*, p. 21. CDC, DCD.
26. *Però ch' amore no se po vedere*  
 Petro da Lavigna *VB* 95. (*Tenzzone*; see no. 2).  
 All. 503; Val. I, 53; Ces. 239; Mon. 59. CDE, CDE  
 (E = B).
27. *Per sofrenza si vince gran vetoria*  
 Notar Giacomo *LR* 383. Val. I, 295; *Lir. ant.*  
 69. CDE, CDE.

28. *Qual omo altrui riprende spessamente*  
L'Abate di Tiboli V 328; anon. *MB*, anno 1300,  
*Ch* 344. (*Tenzone* with Notaro Giacomo; see no.  
8). Mon. 61. CDE, CDE.
29. *Quand' om' à un bon amico leiale*  
Notar Giacomo *LR* 432. Val. I, 307; *Lir. ant.*  
72. CDE, CDE.
30. *Sì alta amanza à presa lo me' core*  
Notar Giacomo *LR* 382. Val. I, 294. CDE, CDE.
31. *Sicome il sol che manda la sua spera*  
Notaro Giacomo V 334. All. 449; Val. I, 315;  
Nann. 119; Mon. 54. CDE, CDE. Equivocal rimes  
throughout.
32. *Sì como 'l parpaglione ch' à tal natura*  
Notar Giacomo *LR* 396. Val. I, 297; *Lir. ant.*  
69. CDE, CDE. With a kind of *ritornello*, ll. 11  
and 14.
33. *Solicitando un poco meo savere*  
Jacopo Mostacci *VB* 94. (*Tenzone*; see no. 2).  
All. 399; Val. II, 208; Mon. 59; Ces. 238. CDE, CDE  
(D = A).
34. *Tempo vene chi sale e chi discende*  
Re Enco *Ch* 250, *Ma* 43, V 81, *B* 272. All.  
390; Val. I, 177; Mon. 203; Ros. 19. CDE, CDE.
35. *Un oseletto che canta d' amore*  
Messer Monaldo daquino *VB* 71. CDE, CDE.

## 2. SUPPLEMENTARY INDEX

Lyrics by poets sometimes named in connection with the Sicilian School but excluded here for various reasons from the Frederician list.

## A. Canzoni

1. *Alegramente*

Don Arigo V 166. Trucchi I, 79; Mon. 271.  
 10 lines, 6 + 4 | 46 + 44. <sup>57</sup>ABC, <sup>57</sup>ABC; DEED. 5 stanzas; with *commiato* DEED, like the *coda*.

2. *Audite forte cosa ke m' avene*

Inghilfredi P 17, V<sub>2</sub> 11, UB 46b, B 274. All.  
 482; Val. I, 136; Nann. 57. 8 lines, 4 + 4 |  
 44 + 36. AB, AB; <sup>77</sup>CDDE (sts. I and II). The other  
 three stanzas have the *coda* <sup>77</sup>CDDE. 5 stanzas.

3. *Caunoscenza penosa e angosciosa*

Inghilfredi P 20. Val. I, 138. 10 lines,  
 6 + 4 | 54 + 40. <sup>5</sup>ABC, <sup>5</sup>ABC; <sup>7</sup>DEFG(?). 5 stanzas. The  
 ms. very imperfect. Contains by mistake one  
 stanza of Notaro Giacomo's *Ben m'è venuto*.

4. *Del meo voler dir l'ombra*

Anon. V 99; Inghilfredi P 24. Val. I, 141; Mon.  
 204. 12 lines, 6 + 6 | 50 + 50. <sup>77</sup>ABC, <sup>77</sup>ABC; <sup>77</sup>DDE,  
<sup>77</sup>EED. 5 stanzas; with *commiato* <sup>77</sup>DDE, <sup>77</sup>EED like the  
*versi*, and with the same rimes.

5. *Donna amorosa*

Petri Morovelli di Firenze V 175; anon. P 78.  
 Val. I, 497; Ros. 92. 19 lines of 5 sylls.,  
 12 + 7 | 60 + 35. ABCDE, ABCDE; FG GGGGE. 5 stanzas.

6. *Greve puot' on piacere a tucta gente*

Inghilfredi P 29. Val. I, 144; Ros. 27. 10

lines,  $6 + 4 \mid 58 + 44$ . ABC, ABC; CDDC. 5 stanzas;  
 with *commiato* CDDC like the *coda*, and with the  
 same rimes.

7. *Poi la noiosa erranza*

Inghilfredi *P* 52. Val. I, 146. 10 lines,  
 $6 + 4 \mid 66 + 44$ . ABC, ABC; DEED. 3 stanzas.

8. *S' ala mia donna piaciesse*

Petri Morovelli *V* 176. *Propugn.*, V.S., III,  
 103. 14 lines,  $6 + 8 \mid 42 + 58$ . AAB, AAB; CDDC,  
 CDDC. 5 stanzas.  
 8 8 5 8      8 5 8      8 5 8

9. *Si alto intendimento*

Inghilfredi *P* 59. Val. I, 148; *Lir. ant.*, 35.  
 13 lines,  $8 + 5 \mid 64 + 47$ . ABCD, ABCD; BECEF. 4  
 stanzas, of which most of the third is lost; *unis-*  
*sonans*. There may have been originally internal  
 rimes in lines 8 and 9.

10. *Umile sono ed orgoglioso*

Rugieri Apulgiense *V* 63. Trucchi I, 48; Ul-  
 rich 54; Mon. 209. 10 lines,  $8 + 2 \mid 64 + 22$ .  
 AAAB, AAAB; CC. 8 stanzas.  
 8 8 8 8      8 8 8 8

## B. Sonnets

1. *Ai sire ideo con forte fu lo punto*

Messer Filippo da Messina *LR* 413. L. Del  
 Prete, *Fioretto di croniche degli imperatori*,  
 Lucca, 1858, p. 92; Mon. 215. CDE, CDE. Equi-  
 vocal rimes.

2. *Como lo Sol lo zorno fa sclarire*  
Lanzaloto, *Libro Sicil.* c. 35, (Barbieri, *Origine*, p. 145); Val. I, 164. CDE, CDE.
3. *Nobel exemplo è quel de l' om salvazo*  
Miser lo Abbate da Napoli VB 82. All. 1; Val. II, 160; Nann. 232. ABBA, ABBA; CDC, DCD.
4. *O salve sancta ostia sacrata*  
Guilielmotus de Oltranto VB 40. All. 373;  
Crescimbene, III, 57; Val. I, 455; Mon. 210.  
AaBbAaB, bAaBbAaB; bCcDdE, eCcDdE.
5. *Y mi confesso a te o signor deo*  
Miser l'Abbate (da Napoli) VB 83. All. 2;  
Val. II, 161. CDE, CDE.

### C. Miscellaneous

#### 1. Epitaph.

*L'amore di questo mondo è da fuggire*

Ruggieri Apugliese dottore, (name in last stanza),  
*Cod. Sen.*, I, II, 4. P. Papa in *Miscellanea*  
*Nuziale Rossi-Teiss*, Bergamo, 1897, pp. 478-481.  
10 lines of 10 or 11 sylls., AB, AB, AB; CCCD. Parts  
of six stanzas extant. Rime D probably a *chiave*.

#### 2. 'Passione.'

*Gienti, intendete questo Sermone*

Rugieri, *Cod. Sen.*, H, X, 47a, carta 19. Bartholomæis, *Rime ant. senesi*, p. 13, (in *Miscell. di lett. del medio evo*, I; *Soc. Fil. Rom.*). Parts of twenty-one stanzas extant; "quartina monorima di doppj quinarj"; some stanzas with five lines.

## 3. 'Serventese di tutte le arti.'

*Tant' agio ardire et conoscenza*

Rugieri Apuliese, *Cod. Riccard.* 2183; anon. *Cod. Riccard.* 2624. S. Morpurgo, in *Per Nozze Gigliotti-Michelagnoli*, 1894; P. Rajna, in *Zts. f. rom. Philol.*, v, 30, 1881. 47 stanzas; the first of 6 lines, the others of 5. The last line of each stanza is a short one. St. I, AAAAAB, st. II, BBBBC; st. III, CCCCD, etc.

4. *Tenzone Politica.*

[Provenzano . . . ] . . . / . . . dricto / ki non à sua bastanza

Rugieri Apuliese, *Cod. Sen. H. X.* 47, β, carta 21. (*Tenzone* with Provenzano Salvani). Bartholomæis, *Rime ant. senesi*, p. 22; (see no. 2 above). 8 lines of 8 sylls., ABABCBBC. 12 *cobbole*, each pair of which has the same rimes.

## D. Fragments

1. *Longo tempo ho servuto Amor veraisementi*  
Lanfranco Maraboto, *Libro Sicil.* c. 4, (Barbieri, *Origine*, p. 143). First line only preserved.
2. *Per vui donna tutte l'hore / lo meo core sta pensoso*  
Garibo, *Libro Sicil.* c. 37, (Barbieri, *Origine*, p. 143). Only two lines preserved.

## V. ANALYSIS OF THE TECHNIQUE

## 1. POEMS IN THE MAIN LIST

Leaving out of consideration the lyrics in the supplementary list, we have in the main repertory eighty-five



canzoni, one *discordo*, two *danze* in the irregular *discordo* form, thirty-five sonnets, and three fragments of canzoni.

### A. The Canzone<sup>1</sup>

1. **Number of stanzas.** Five was by far the favorite number of stanzas. Of the eighty-five canzoni nine have 3 stanzas, seventeen have 4, forty-five have 5, seven have 6, four have 7, two have 8, one has 9.

2. **Number of lines.** The shortest stanza in the collection is of 7 lines,<sup>2</sup> the longest of 19. The commonest length was 12 lines. Here are the figures:—four canzoni with 7 lines in each stanza, nine with 8, twelve with 9, fourteen with 10, six with 11, twenty with 12, three with 13, eleven with 14, one with 15, three with 16, none with 17, one with 18, one with 19.

3. **Number of syllables used in lines.**<sup>3</sup> The 7 syllable line is the most used; next to it the 11 syllable.<sup>4</sup> Out of a total of 4542 lines, 2037 have 7 syllables, 1751 have 11, 578 have 8, 103 have 5,<sup>5</sup> 51 have 9, 13 have 4, and 9 have 3, (the refrain in no. 33).

<sup>1</sup> Cf. Dante, *V. E.* II; the studies of Biadene, Stengel, D'Ovidio, Lisio, etc. Bibliography in Bertoni, p. 271. Our metrical schemes differ in a number of cases from those of Lisio.

<sup>2</sup> Or 6 lines, if the schemes of Casini and Cesareo are accepted for no. 43. This would modify the rest of the above statement, making one canzone with 6 lines and eight canzoni with 8 lines.

<sup>3</sup> Cf. Dante, *V. E.* II, 5 and 12; Blanc. *Gram. d. ital. Spr.*, p. 744; Lisio, p. 31.

<sup>4</sup> Cf. *V. E.* II, 12, § 5, "dummodo in tragico vincat endecasillabum et principiet." As will be seen in the list the practice of the Sicilian poets is not at all in accord with this rule of Dante's. Dante gives scant consideration to the popular octosyllabic forms, and this accounts for his putting the *quinari* in the third place.

<sup>5</sup> Contrast with Lisio, p. 31: "I tipi con quinari, o soli o intrecciati, sono pochissimi."

The 9 syllable line, which occurs in only three of our canzoni, had gone out of favor in Dante's time.<sup>1</sup> Dante moreover insisted on the rule of beginning all canzone stanzas of the elevated style with an 11 syllable line, though he admitted that some poets, when their tone was 'elegiac' rather than 'tragic,' did begin with 7 syllable lines.<sup>2</sup> In our Sicilian group,—not counting the seven canzoni composed entirely of 7 syllable lines, or the eleven composed entirely of 8 syllables,—thirty-two begin with 7 syllables,<sup>3</sup> and three begin with 8. One begins with 9; and one, (no. 43), may begin with 5.

4. **Combinations of lines of different length.**<sup>4</sup> Of the eighty-five canzoni only twenty-five use one length of line throughout the stanza. Of these twenty-five, seven<sup>5</sup> are all 11 syllables, seven all 7, eleven all 8.

The other fifty-nine canzoni use combinations, of which the commonest by far is that of 11 and 7 syllable lines, used in forty-four canzoni. In five canzoni we have 11, 7, and 5; three use 11, 7, 8; three use 11, 7, 5, 9; two use 11, 5; and the following combinations are used in one canzone each: 11, 4; 11, 7, 8, 4; 11, 5, 9. So, of the total number using combinations, about three-quarters used the 11, 7 combinations, and about one quarter had others.<sup>6</sup>

<sup>1</sup> V. E. II, 5, § 6: "Neasillabum vero, quia triplicatum trisillabum videbatur, vel nunquam in honore fuit, vel propter fastidium absoluit."

<sup>2</sup> V. E. II, 12, § 5.

<sup>3</sup> Thirty-three counting Fragment 1 (*Allegru cori*).

<sup>4</sup> Cf. V. E. II, 5 and 12; Lisio, p. 31.

<sup>5</sup> Or eight, according to Casini's scheme for no. 43.

<sup>6</sup> This is quite in contradiction to the general statement of Stengel (*Grundriss*, II, 1, p. 85): "der Italiener kennt so gut wie gar keine verschiedenversige Strophen, welche andere als *Endecasillabi* und *Settenarij* mit einander verknüpfen."

5. **Structure of the canzone stanza.** The early Italian canzone stanzas were sung to a melody which was subdivided into two themes.<sup>1</sup> The point where the second theme began was called, according to Dante, the *Diesis* or *Volta*.<sup>2</sup> Repetition of a melodic theme had to occur either in the first division, or in the second, or in both. The first division, when there was no repetition, was called *Fronte*; when subdivided into elements with repeated theme, these were called *Piedi*. The second division, when there was no repetition, was called *Coda*, (or *Sirima*, = Gk. *σύμμα*); if it had repeated elements, these were called *Versi*. There were therefore the following three types of stanza:

	TYPE I	TYPE II	TYPE III
1st division.....	<i>Fronte</i>	<i>Piedi</i>	<i>Piedi</i>
Diesis .....	—	—	—
2d division.....	<i>Versi</i>	<i>Coda</i>	<i>Versi</i>

When the first division falls into two or more elements identical in rimes, in rime order, and in the number of syllables for each corresponding line, as for example;  
 ABC, ABC, OR AAB, AAB, OR ABbC, ABbC, we, of course, assume  
     7      7          7      7          77      77  
 that these elements were *piedi*, sung to the same melodic theme. Similarly in the second division. If a rime is repeated within a *piede*, (as AAB), it may recur thus repeated in the other *piede*, (as AAB, AAB), or be replaced by a new rime, (as AAB, CCB).<sup>3</sup> So we might have also ABAC, DBDC; or, in the *Versi*, such forms as FIGgH, HhIiJ OR DEDeF,  
                                   7          7                                  777  
 GHGhF OR EEFiG, HHiG.<sup>4</sup>  
     777          777      777

<sup>1</sup> Cf. Dante, *V. E.* II, 10; D'Ovidio, *Versificazione*, 569 ff.

<sup>2</sup> The term *Volta* is also very commonly applied to the whole second division of the stanza; cf. Biadene, *Varietà*, pp. 73, 74.

<sup>3</sup> Dante, *V. E.* II, 12, § 6.

<sup>4</sup> Nos. 27, 39, 56.

In a few canzoni we have such unsymmetrical arrangements as ABC, CAB, (no. 9); ABBaA, aBBaB, (no. 6); AB, BA (no. 50). On this point one of Dante's precepts is apparently opposed to melodic repetition, when he says that the order of the first *piede* must be maintained in the others.<sup>1</sup> This precept however cannot be reconciled either with Dante's own practice or with his previous rule that required repetition in at least one of the two main divisions of the stanza.<sup>2</sup> In several canzoni we have an indivisible *coda*, preceded by a first division with irregular rime order. Thus, for example, no. 9, ABCCAB; DdEFeF, and nos. 6 and 50, in all three of which we have to divide the first part into *piedi*, if we observe Dante's earlier rule. In Dante's own practice we find such *piedi* as ABC, ACB, (Quantunque volte lasso!); ABC, BAC, (Voi che intendendo); ABBC, BAAC, (Le dolci rime d'amor); ABBOD, ACCBD, (Doglia mi reca).

a. **Fronte and Piedi.** There is no clear case of an undivided *fronte*. No. 43 is a possibility however, aBaB; but we have preferred the scheme AB, AB. Eighty-two canzoni out of eighty-five have 2 *piedi*, (eighty-three if we include no. 43); two have 3 *piedi*, (nos. 47, 63).<sup>3</sup> Seventy-six have *piedi* with the same rimes and the same rime order, (or seventy-seven, including no. 43). Four vary in the second *piede* the rime order of the first, (nos. 6, 9, 16, 50); four introduce new rimes into the second *piede*, (nos. 27, 34, 39, 56).

<sup>1</sup> V. E. II, 13, § 6.

<sup>2</sup> "et diesis esse non potest, secundum quod eam appellamus, nisi reiteratio unius ode fiat, vel ante diesim, vel post, vel undique." V. E. II, 10, § 3.

<sup>3</sup> "Et duos (pedes) habere decet, licet quandoque tres fiant: rarissime tamen," Dante, V. E. II, 10, § 3.

The number of lines in a *piède* range from 2 to 5. There are twenty-six canzoni with 2 lines, forty-three with 3, fourteen with 4, and one with 5.

b. **Types of *Piedi*.** AB, AB occurs altogether in twenty or twenty-one canzoni,<sup>1</sup> as follows:

with 11 syllable lines, in nos. 1, 10, 41, 54, 61.

with 8 syllable lines, in nos. 14, 30, 32, 33, 45, 48, 67, 73, 76, 80.

with 7 syllable lines, in nos. 31, 36, 42, 57.

with 5 syllable lines, in no. 43, (doubtful).

as AB, AB in no. 13.

<sup>7 7</sup>AB, AB, AB occurs in two canzoni; all 11 syllables, no. 47;  
all 7 syllables, no. 63.

<sup>5 5</sup>AaB, AaB in two canzoni: nos. 20, 23.

ABC, ABC occurs in thirty-two canzoni, as follows:

with 11 syllable lines in nos. 8, 46, 60, 77.

with 8 syllable lines in nos. 15, 53.

with 7 syllable lines in nos. 11, 12, 22, 25, 58, 65.

as ABC, ABC in no. 72.

<sup>7 7</sup>as ABC, ABC in nos. 52, 55, 66, 70.

<sup>7 7</sup>as ABC, ABC in nos. 71, 79, 81.

<sup>77 77</sup>as ABC, ABC in nos. 2, 29, 51, 62, 64, 68, 78, 83, 84.

<sup>77 77</sup>as ABC, ABC in no. 26.

<sup>78 78</sup>as ABC, ABC in no. 35.

<sup>877 877</sup>as ABC, ABC in no. 40.

ABbC, ABbC occurs in five or six canzoni:

<sup>777 777</sup>as ABbC, ABbC in no. 24.

<sup>1</sup> Contrast with Blanc, *Gram. d. ital. Sprache*, p. 743: "Selten besteht die erste Hälfte nur aus zwei Gliedern von zwei Versen *ab, ab*."

as ABbC, ABbC in nos. 5, (44).

77 77

as ABbC, ABbC, in nos. 28, 38, 59.

775 775

AAB, AAB occurs in two: no. 3, (AAB etc.); no. 82 (AAB etc.).

7

5

ABBC, ABBC occurs in six canzoni:

with 7 syllable lines in nos. 7, 18, 19, 37, 85.

as ABBC, etc. in no. 21.

777

ABCD, ABCD occurs in two:

with 7 syllable lines in no. 69;

as ABCD etc. in no. 75.

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The following occur in one canzone each:

ABCB, ABCB, (11 syllable lines), in no. 17.

ABbba, ABbba in no. 4.

7775 7775

ABCeD, ABCeD in no. 49.

7775 7775

ABABC, ABABC, (7 syllable lines), no. 74.

The following, with varied rime order, occur in one canzone each:

AB, BA, (9 syllable lines), no. 50.

ABC, CAB, (11 syllable lines), no. 9.

ABBA, BAAB, no. 16.

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77

ABbba, aBBAB, no. 6.

5

5

The following, introducing new rimes into the second *piède*, occur in one canzone each:

AaB, CcB, no. 34.

5

5

AAB, CCB, no. 39.

884 884

ABbC, CDdA, no. 27.

77

77

ABAC, DBDC, no. 56.

777

777

The commonest type is therefore ABC, ABC; and next to it AB, AB. *Piedi* with all lines of 8 syllables are of the AB, AB type in every case but two.

c. *Coda and Versi*. Sixty-one canzoni have an undivided *coda*; twenty-three have division into 2 *versi*; one has 3 *versi*, (no. 63).

*Versi* with identical rime arrangement occur in thirteen canzoni; with varied order of rimes in one, (no. 51); with introduction of new rimes into the second *verso* in ten.

Among the sixty-one with undivided *coda* we have included nine that may be doubtful. Such arrangements as *cdcc* (nos. 10, 32, 45, 57), *acca* (30), *bccdd* (20), *ddee* (37, 64), *ddeeff* (55) may have been sung to one undivided melodic motive, but they could just as well be sung with a two (or three) line motive repeated. To carry out Dante's rule about stanza division it was necessary in canzone 50 to divide into two *piedi*, *ab*, *ba*. It would be even more justifiable to do so in the *versi*, in which according to Dante himself, more liberty was allowed.<sup>1</sup>

The second part of the stanza, (or *volta*), ranges between 3 and 11 lines in length.

With 3 lines there are eleven canzoni;

with 4 lines, nineteen canzoni, five of which having *versi*;

with 5 lines, eleven canzoni;

with 6 lines, thirty-one canzoni, fourteen of which having 2 *versi*, one having 3 *versi*;

with 7 lines, three canzoni;

with 8 lines, nine canzoni, two of which having 2 *versi*;

with 11 lines, one canzone.

<sup>1</sup> "In versibus quoque fere semper hac lege perfruimur; et 'fere' dicimus, quia propter concatenationem prenotam et combinationem desinentiarum ultimarum, quandoque ordinem iam dictum perverti contingit;" (V. E. II, 13, § 7).

d. **Types of *Versi*.**

In contrast to the general regularity and symmetry of the first division of the stanza, the second offers irregularity and variety in a high degree. Over two-thirds of the canzoni, as we have seen, have an undivided *coda*, and in them all manner of ingenious variety is displayed: varied length of lines, repetition of *piedi* rimes, inversions such as ABC CBA, ABCCDDBA, *chiavi* and so forth. Riming couplets were very freely used. In the canzoni with *versi*, types like those used in *piedi* occur; *e. g.*<sup>1</sup>

AB, AB in four canzoni: nos. 33, (8 sylls.); 36, (7 sylls.); 43 and 81, (11 sylls.).

AB, AB, AB in one canzone: no. 63, (7 sylls.).

AaB, Aab in one canzone: no. 38.

<sup>77</sup> <sup>77</sup>

ABC, ABC in two canzoni: nos. 49, (<sup>77</sup>ABC, etc.); 78, (7 sylls.).

AAB, AAB in four canzoni: nos. 12, 13, (<sup>77</sup>AAB, etc.); 59, (7 sylls.); 61, (<sup>5</sup>AAB, etc.).

AAB, CCB in five canzoni: nos. 3, 42, (both 7, 7, 11); 31, (7 sylls.); 14, 15, (both 8 sylls.).

<sup>7</sup> <sup>7</sup>  
AAB, BCC in one canzone: no. 68.

The following types occur in one canzone each:

<sup>77</sup> <sup>77</sup>  
ABC, CBA, (no. 51); ABBA, ABBA, (7 sylls., no. 22);

<sup>75</sup> <sup>7</sup> <sup>75</sup> <sup>7</sup>  
AaBbC, CcDdE, (no. 27); ABBC, CDDA, (7 sylls., no. 85);

<sup>7777</sup> <sup>7777</sup> <sup>7777</sup> <sup>7777</sup>  
ABAbC, DEDeC, (no. 39); AABbC, DDEeC, (no. 56).

e. **Partition.** Sixty-one (or sixty-two) canzoni are tripartite; twenty-three (or twenty-four) are quadripar-

<sup>1</sup> The lettering is here changed in order to correspond to the *piedi* types.



tite;<sup>1</sup> one is sexpartite.<sup>2</sup> All the quadripartite canzoni have 2 *piedi* + 2 *versi*, except no. 47, which has 3 *piedi* + *coda*.

The combinations of the elements of a canzone stanza<sup>3</sup> are represented as follows:—

- I. *Fronte* + *Versi*. . . . no case, or possibly one, (no. 43), very uncertain.
- II. *Piedi* + *Coda*.
  - a. 2 *piedi* + *coda*. . . . sixty-one cases.
  - b. 3 *piedi* + *coda*. . . . one case, (no. 47).
- III. *Piedi* + *Versi*.
  - a. 2 *piedi* + 2 *versi*. . . . twenty-one cases, (or twenty-two, counting no. 43).
  - b. 3 *piede* + 3 *versi*. . . . one case, (no. 63).

f. **Comparative length of the two main stanza divisions.**

Applying the test given by Dante, *V. E.* II, 11, we have the following results:—

1. *Fronte* with less number of lines and of syllables than the *versi* . . . one doubtful case, (no. 43).<sup>4</sup>
2. *Piedi* exceeding the *coda* in lines and syllables . . . thirty-two cases, (nos. 1, 4, 6, 9, 17, 18, 19, 25, 26, 28, 29, 35, 37, 41, 46, 47, 49, 52, 53, 54, 58, 60, 64, 65, 69, 71, 72, 74, 75, 76, 79, 83).
3. *Piedi* less than *coda* in lines and syllables . . . ten cases, (nos. 16, 23, 24, 48, 62, 66, 67, 73, 80, 84).
4. *Piedi* = *coda* in lines and syllables . . . seven cases, (nos. 10, 20, 32, [33], 45, 50, 57).

<sup>1</sup> Nos. 3, 12, 13, 14, 15, 22, 27, 31, 33, 36, 38, 39, 42, (43), 47, 49, 51, 56, 59, 61, 68, 78, 81, 85.

<sup>2</sup> No. 63.

<sup>3</sup> Cf. Dante, *V. E.* II, 10. The combination of *Fronte* + *Coda* was not considered possible by Dante.

<sup>4</sup> See above under '*Fronte and piedi*.'

5. *Piedi* exceeding *coda* in lines but less in syllables . . . one case, (no. 21).
6. *Piedi* = *coda* in lines but with more syllables . . . six cases, (nos. 5, 8, 44, 70, 77, 82).
7. *Piedi* = *coda* in lines but less in syllables . . . four cases, (7, 11, 40, 55).
8. *Piedi* exceeding *versi* in lines and syllables . . two cases, (38, 81).
9. *Piedi* less than *versi* in lines and syllables . . . eight cases, (13, 14, 22, 31, 34, 39, 42, 61).
10. *Piedi* = *versi* in lines and syllables . . . eight cases, (15, 27, 30, 36, 51, 56, 63, 85).
11. *Piedi* = *versi* in lines but with more syllables . . . four cases, (2, 3, 59, 78).
12. *Piedi* = *versi* in lines but less in syllables . . . two (or three) cases, (12, [43], 68).

## 6. Rime.

a. **Unrimed lines.** In two canzoni we find in each stanza lines that rime with no other within the stanza or in the whole canzone:—no. 27, the last line; no. 75, the first and last lines of the *coda*.<sup>1</sup>

In two canzoni we have a line in each stanza not riming within the stanza but with the corresponding lines of the other stanzas:—no. 69, the first line of the *coda*; <sup>2</sup> no. 79, the last line. This kind of line was called *chiave*.<sup>3</sup>

<sup>1</sup> Cf. Monaci: "La canzone del Re Enzo, (our no. 75), . . . presenta l'unico esempio a me noto di stanza con due *chiavi*." (*Rendiconti . . . dei Lincei*, 1885, p. 357). Monaci's use of the word *chiavi* here seems unusual, as the *chiave* should rime with the corresponding lines in the other stanzas, as in no. 79.

<sup>2</sup> In no. 69 the *chiave*, ending in *voi* or *cui*, has 9 sylls, not 7, as in D'Anc. C. Ms. *Ch.* has it correctly indicated.

<sup>3</sup> Dante, *V. E.* II, 13, § 3; Biadene, *Collegamento*, 8; Stengel, *Gr.* II, 1, 83. Biadene proposes that the metaphor in the word *chiave* suggests the iron link used in architecture to strengthen walls.

In no. 33 after the completion of each stanza the *ritornello* word *amore* occurs, not riming with any line within the stanza.

In some cases an end rime, though mated by an internal rime, has no corresponding end rime; (nos. 6, 9, 23, 24, 25, 27, 39, 46, 56, 60, 65, 71, 72, 79, 83).

**b. Rimes of the first part<sup>1</sup> of the stanza repeated in the second part.**

About thirty-three canzoni have some form of such repetition.

**1. The last rime of the first part repeated,**

(a) in the first line only of the second part, as internal rime: nos. 20, 28, 37, 43, 46, 60. (Also repeated again as end rime, in the last line: nos. 41, 71. No. 28 alternates two of the first part rimes as internal and end rimes through the second part).

(b) In the first line only of the second part as end rime: nos. 16, 19, 53, 74. (No. 24 in addition repeats another rime of the first part. No. 35 has the same rime again internally. See also (d) below).

(c) In the last line only as end rime: nos. 1, 25, 26, 54, 58, 76.

(d) In the first and last line of the second part as end rime: nos. 8, 65, 85. (No. 44 repeats also other rimes of the first part in a varying manner; no. 77 repeats also another rime of the first part).

(e) In the last lines only of each *verso*: nos. 59, 61.

(f) In the first and last lines only of each *verso*: no. 22.

<sup>1</sup>I. e., before the *diesis*. Compare on the whole subject, Biadene, *Collegamento*.

## 2. Other devices.

No. 30 repeats only the first rime of the first part in the first and last line of the second part. No. 29, in four stanzas out of five, repeats the middle rime of the *piedi* at the end of the second part, and also in other lines. No. 31 repeats both rimes of the first part in the second in a manner that varies in the different stanzas. No. 50, in the first three stanzas, has an internal rime in the first line of the first part, anticipating the end rime of the first line of the second part.

There are also some cases, such as no. 64, where in only one or two stanzas of a canzone a rime of the first part is repeated in the second, but as these cases do not seem to be intentional they are not recorded here in detail.

c. **Irregularity of rime scheme.** In two canzoni, (31 and 44), we have in the extant form the rime system of the first stanza modified in the succeeding ones, but not in such a way as to affect the adaptation to one fixed melody. Such variations may be partly owing to the copyists, but more probably were intentional. The Provençal *coblas retrogradas*, imitated by Guittone d'Arezzo, show a similar practice carried out in a definite order.<sup>1</sup>

d. **Internal rime.** It might seem at first a difficult matter to decide how to treat groups of three, four and

<sup>1</sup> Bartsch, *Die Reimkunst der Troubadours*, pp. 182-186, (published in *Jahrbuch für rom. u. engl. Lit.*, vol. I, 171 ff.). Biadene, *Collegamento*, 5, 6. Compare also Petrarch's canzone, "*S'i' dissì mai ch'i vengà in odio a quella*." For a discussion of imperfect rimes such as *-mento: neente*, *intendo: tanto*, *stringa: segna*, *tolto: acorto*, etc., see Biadene, *La rima nella canzone ital.* Many of these imperfections are due to dialectical differences, and to carelessness in copying. *Sdruciole* rimes occur in only two canzoni of this period and in all cases are verbs from the Latin third conjugation, *intendere: rendere* (80) and *credere: credere* (67). Perhaps they should be syncopeated, *intendre*, etc.

six syllables ending in a rime word, whether, that is, to regard them as separate lines, or as combining with other groups to form one long line having internal rime. There are, however, certain facts that serve as a guide. In the first place the common types of line in the courtly canzone were those of eleven, seven and five syllables. The eight syllable line was a favorite in the popular style. The nine syllable line was but little used, appearing in only three of our canzoni and losing all favor by Dante's time.<sup>1</sup> The six syllable group occurs only in cases where, in combination with a five syllable group preceding or following, it may form a whole eleven syllable line; (a total of 172 cases). Similarly, the three syllable group is always preceded or followed by an eight syllable group. Moreover in the *V. E.* Dante formally says that the three syllable group should occur only in internal rime.<sup>2</sup> It does not seem arbitrary then to combine all cases of three and six syllable groups with the neighboring eight and five syllable groups respectively to form eleven syllable lines with internal rime. The four syllable group that cannot combine with a five or seven syllable group, before or after it, to form a nine or eleven syllable line occurs in only two canzoni (23, 39). Apart from these two cases we have combined it and formed lines with internal rime.

In the metrical schemes that we have assumed, more than one-third of the canzoni have internal rime, (thirty-four out of eighty-five).<sup>3</sup> It occurs most frequently in one or in two lines of each stanza, but in a smaller number

<sup>1</sup> *V. E.* II, 5, § 6.

<sup>2</sup> "Minime autem trisillabum in tragico videtur esse sumendum per se subsistens, etc." *V. E.* II, 12, § 7.

<sup>3</sup> This modifies Stengel's statement: "In der ital. Lyrik findet sich die *rime al mezzo* anfangs nur spärlich." (*Gr.* II, I, p. 69.)

of canzoni it occurs in three, four, five or even six lines of the stanza. Twelve canzoni have it in 1 line, twelve in 2 lines, five in 3, two in 4, two in 5, and one in 6 lines.

The total number of canzone lines with internal rime is 361.<sup>1</sup> Eight of these are 9 syllable lines, the rest all of 11 syllables. Of the 353 hendecasyllabic lines, about 180 seem to have the internal rime end with the 5th syllable, (indicated here as 5.6), about 120 have 7.4, about 20 have 4.7, 13 have 3.8, 9 have 6.5, about 5 have 8.3, 2 are doubtful (5.7?).<sup>2</sup> The commonest types are therefore 5.6 and 7.4. In the eight 9 syllable lines, five have 4.5, (no. 65), three have 5.4, (no. 50). With regard to the twenty-three canzoni having internal rime in more than one line in each stanza, one scheme is followed in ten or twelve; nos. 5, 6, 20, 23, 28, 39, 44, 46, 56, 59, (4), (7). As an example of this, no. 28 has five internal rimes in each stanza, all of 5.6. In four canzoni, (nos. 27, 38, 65, 71), two different schemes are carried out with regularity; for example, with 7.4 in one set of lines, and 5.6 in another; as in no. 27. In six canzoni, (nos. 1, 24, 34, 49, 60, 80), there is more or less irregularity. In no. 24, only two lines out of thirty are irregular; in 34, two out of ten; in 49, two out of eight are doubtful.

Stanzas having only one internal rime: seven canzoni have regular positions, (nos. 25, 35, 37, 41, 69, 72, 83); two have irregularity, (47, 79); two have internal rime in some stanzas only, but in regular position, (9, 50). No. 43 has an internal rime in only four stanzas out of eight, in irregular positions.

<sup>1</sup> There are also eight in the sonnets, all in one poem.

<sup>2</sup> It is difficult in many cases to decide whether a line is *e. g.*, 6.5 or 5.6, 6.5 or 7.4, etc.; hence the above figures are given with reserve.

In many of the cases where irregularity occurs the text is more or less imperfect. Four canzoni, (7, 34, 60, 79) are found in only one manuscript, so we have no variants that might regularize the internal rime. For two others, (49, 80), the two manuscripts have a common source. Moreover the 8.3 of no. 7 might easily be changed to 7.4, and the 4.7 of no. 34 to 5.6. In 49, by changing *gran* to *grande*, *rimembrare* to *membrare* and *giamai* to *mai*, the system becomes perfectly regular. In other cases also very slight variants would reduce everything to regularity, as we find in a case like no. 20, where the variants of *LR* correct the irregularities of internal rime position of *V*.

From the above examination it is evident that in the overwhelming majority of cases the internal rime occurred at regularly fixed positions, and in the comparatively small number of cases where there is irregular position, though it is sometimes conscious on the part of the poet, it might frequently be explained by the imperfections of the text, and can often be regularized by such trifling changes as are continually resorted to in editing ordinary lines of early Italian poetry.<sup>1</sup>

c. **Canzoni with the same rimes in more than one stanza** ('*coblas unissonans*'). Eleven canzoni have either wholly or in a large measure the same rimes in all the stanzas. Seven completely: nos. 17, 20, 66, 68, 71, 74, 84. Four, more or less imperfectly: no. 7, *unissonans* except in the 2d internal rime; nos. 29 and 78 with the same rimes in stanzas I and II, another set in III and IV,<sup>2</sup>

<sup>1</sup>There is of course the contrary possibility that canzoni with internal rime originally irregular may have become regularized in the process of repetition and copying.

<sup>2</sup>A practice very common in Provençal poetry, where, however, there was usually in such cases an even number of stanzas; Bartsch, *Die Reimkunst der Troubadours*, p. 174; Biadene, *Collegamento*, pp. 6, 7.

stanza v independent; no. 50 carrying the internal rime through only three out of six stanzas, otherwise consistently *unissonans*.

Besides the above cases a few examples of a partial observance of this practice may be noted. No. 42 has the rimes *v* the same in all stanzas. Nos. 43, 46, 49, 77 seem loosely, and perhaps unintentionally, connected by one or more rimes placed in irregular positions in all or most of the stanzas.

7. *Canzoni collegate* ('*coblas capfinidas*').<sup>1</sup>

About one-third of the canzoni are more or less consistently *collegate*, that is, one or more words of the end of a stanza are repeated in the first line of the following stanza. In the strictest application of this rule the last word of each stanza, or a word of the same root, is repeated in the opening of the following stanza; sometimes, however, it is not the last word that is repeated, but one in the last line or near the end of the stanza. In several cases the device is not used in all the stanzas, though this may be due to the loss of part of the canzone. A strict, or fairly strict, application of the rule is found in nos. 3, 8, 15, 17, 28, 30, 31, 40, 46, 50, 55, 66, 69, 71, 75, 84, 85. Used in some stanzas only, in nos. 7, 10, 35, 38, 72, 77. Loosely used in nos. 2, 11, 19, 27, 82.

8. *Commiato*.<sup>2</sup> In the last stanza of a number of canzoni the poet addresses his song and sends it to his lady; (nos. 10, 12, 38, 47, 53, 54, 58, 59, 64, 83). In no. 63 it is the lady who sends it to the one she loves. In no. 36 the lady begs Dolcietto to make a '*sonetto*'

<sup>1</sup> Cf. Stengel, *Gr.* II, I, p. 79; Biadene, *Collegamento*, p. 13.

<sup>2</sup> Cf. L. Biadene, *La Forma metrica del Commiato*, pp. 357 ff.; also Stengel, *Gr.* II, I, p. 83.



and send it to her lover. The next to last stanza of no. 13 contains a somewhat similar *commiato*. There are then twelve or thirteen canzoni ending with a *commiato*, identical in form with the other stanzas.

The *commiato* with shorter stanza than that of the rest of the canzone, repeating the form of the *coda* or *versi*, such as we find in Bonagiunta or Guittone, does not appear in the earlier group, except in the one case of Stefano Protonotaro, (no. 68), and here suggests the influence of Guittone.

9. **Variety of stanza forms.** Repetitions of metrical schemes are very rare. In some cases the same rime order recurs, but with a different number of syllables, as in nos. 10 and 32; 14 and 42; 41, 54 and 76; 11, 55 and 68.

Only three metrical schemes are repeated in every respect. These are:

1. AB, AB; CDDC, (all 8 syll. lines), in no. 32, by Re Federigo, and 45, by Giacomino Pugliese; (also in 33, with added refrain of 3 sylls., by Giacomino Pugliese).

2. AB, AB; CDCDC, (all 8 syll. lines), in nos. 48 and 67, both by Compagnetto, and 73, by Giacomino Pugliese.

3.  $\begin{smallmatrix} ABC, & ABC; & DEFFGGED \\ 77 & 77 & 5 \quad 5 \end{smallmatrix}$  in nos. 62, by Iacopo Mostacci, and 84, by Rinaldo d'Aquino.<sup>1</sup> Only one poet, therefore, Compagnetto, uses twice exactly the same metrical formula, and that was in the popular octosyllabic line.

## B. The Sonnet

Of the thirty-five sonnets in the main list twenty-five are attributed to Notar Giacomo. Three of these are attributed also to other poets in other manuscripts.

All the sonnets deal with love except five, (nos. 4, 10,

<sup>1</sup>The latter is *unissonans* and *collegata*, the former not.

21, 29, 34), the subject of which is rather didactic or political.<sup>1</sup>

All have fourteen hendecasyllabic lines, with two quatrains, ABAB, ABAB, and a sestet. Only one sonnet has internal rimes AaBAaB, etc., (no. 3). In the sestet three varieties of rime order occur: CDE, CDE in twenty-three sonnets, CDC, DCD in eleven, CCD, CCD in one. In four of the sonnets with the CDE, CDE scheme, one of these rimes is the same as one of those in the quatrains: (Son. 2, C = A; 21, C = B; 26, E = B; 33, D = A). This might be an intentional attempt at embellishment suggested by the similar device in the canzone stanza of repeating in the second part a rime of the first. (See above p. 511). In no. 18 two equivocal rimes are carried right through the sonnet, the sestet having CCD, CCD (C = A, D = B).

Of the eleven sestets with CDC, DCD, four (nos. 6, 9, 15, 25) seem to fall syntactically into the tripartite division CD, CD, CD; five, (nos. 10, 11, 19, 20, 23), into CDC, DCD; in the other two, (14, 24), the syntactical division is rather uncertain, but it is significant that in the manuscripts the sestets of all eleven sonnets are divided into two, and not into three parts.<sup>2</sup> The other twenty-four sestets are of course bipartite; so the whole evidence is very strongly in favor of bipartition as the common form.

The sonnets in the two *tenzoni* do not use the same rimes nor the same rime order, but in the *tenzone* between Jacopo Mostacci, Pier della Vigna and Notar Giacomo, all three sonnets carry over an octave rime into the sestet, whether intentionally or not; (nos. 33, 26, 2). Equivocal rimes are used in nos. 17, 18, 31. In no. 32 the sestet

<sup>1</sup> Cf. Gaspari, pp. 30-33.

<sup>2</sup> In the above index they are all punctuated CDC, DCD, keeping the division made in the MSS.

closes with the repetition of the eleventh line, suggesting a kind of *ritornello*.<sup>1</sup>

The irregularity of the *Discordo* and *Danze* does not admit of classification.

## 2. METRICAL PECULIARITIES IN THE SUPPLEMENTARY PIECES.

Of the poems in the Supplementary Index only the canzoni and sonnets need be discussed. The Fragments are too brief to make a reconstruction of their metrical schemes possible, and the Miscellaneous Pieces, in the state in which they are preserved, offer so much irregularity, or show such peculiarities of form, that it is impossible to compare them in detail with the repertory of the Frederician group.

### A. The Canzoni

None of the ten canzoni have any lines of 9 or 4 syllables. No. 8 uses combinations of 8 and 5 syllable lines; no. 10 has combinations of 8 and 11. These combinations did not occur in the main group. No. 5 has in each stanza nineteen lines of 5 syllables, the only example of a canzone entirely of 5 syllables.

Three canzoni, nos. 1, 4, 6, have the Guittonian form of *commiato*. The early form, with the same scheme as the other stanzas, does not occur.

No. 2 varies the order of the *coda* rimes in the last three stanzas. (Compare nos. 31 and 44 in the main list).

Nos. 3 and 9 have the last line without a rime mate in the stanza. In no. 9 it rimes with the last line of the other stanzas; but in no. 3 it does not.

<sup>1</sup> Cf. Biadene, *Morfologia del sonetto*, p. 19, note.

## B. The Sonnets

Of the five sonnets, four have the scheme **ABAB, ABAB; CDE, CDE**, which was by far the commonest in the earlier group. No. 3 has **ABBA, ABBA; CDC, DCD**, the only case of the **ABBA** quatrain in either group. No. 4 has internal rimes. No. 1 has equivocal rimes.

On the purely formal side, therefore, the new type of *commiato* in the canzone, and the changed order of the quatrain rimes in the sonnet are the two features that strike us most in comparing the repertory in the main list with that of the Supplement.

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